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HANDBOOK
OF THE
CLASSICAL COLLECTION

THE METROPOLITAN MUSEUM
OF ART

HANDBOOK
OF
THE CLASSICAL COLLECTION

BY
GISELA M. A. RICHTER

NEW YORK
MCMXX

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OF ART
DECEMBER, 1917

PREFACE TO THE THIRD EDITION

SINCE the appearance of this Handbook in November, 1917, there have been a number of additions to our collection and a few minor changes in the arrangement of the galleries. As it is impossible, without repaging the entire book, to include this new matter in the Handbook, the reader is referred to the accounts on classical accessions which have appeared in the Museum Bulletin from time to time since 1917.

In the second edition, printed in April, 1918, two pages of Addenda and Corrigenda were included. In this edition a few more items have been added to this list of Addenda; while the Corrigenda have been embodied in the text together with a number of further corrections.

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FIGURES 1–159 in general reproduce objects in the classical collection and are placed in the text as near to the descriptions of the objects they illustrate as practicable. The cover design, vignette on the title-page, and most of the head-bands and tail-pieces used for decoration in the chapters have been drawn from the objects themselves. The following list of these is printed for the convenience of the student of ornament.

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INTRODUCTION

THE PRESENT COLLECTION AND ITS ARRANGEMENT

THE opening of our new Classical Wing is an event of great importance in the history of our Museum, for it marks the beginning of a properly equipped department of Classical Art. The Egyptian department, the Decorative Arts department, the department of Arms and Armor were all placed in their present quarters some years ago; while our collections of Greek, Etruscan, and Roman art have been distributed in a number of the older galleries where no proper arrangement was possible. In their scattered, overcrowded, and badly lighted condition, they have attracted few visitors, and have not exercised the dominant influence which a collection of Greek art should. This delay in adequate installation was due not only to the many other calls which were made on new Museum space as it became available, but also to the fact that our collection has only recently become large and important enough to fill one floor of a whole wing. Before 1905 the Museum owned only a few pieces of importance[1]—notably the

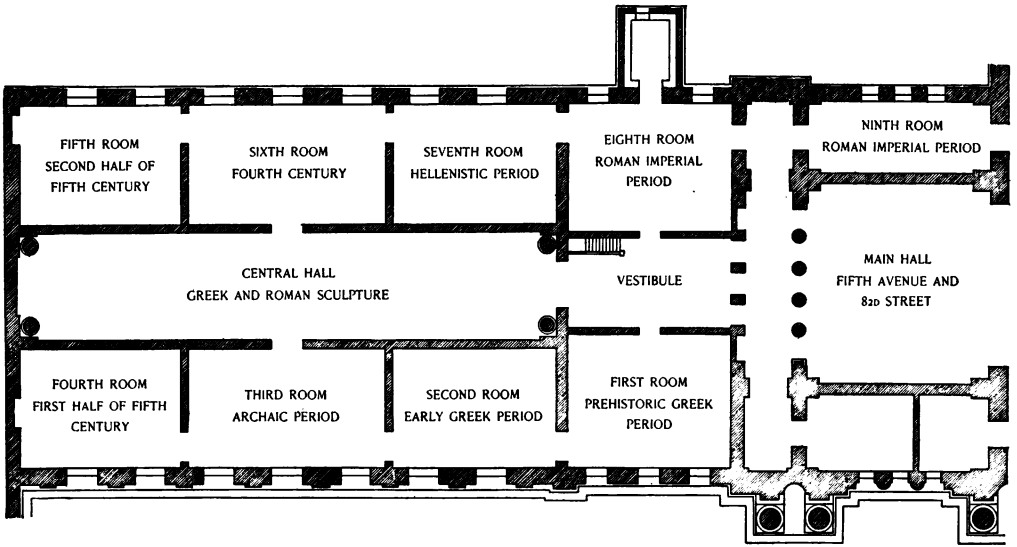
[1]This is of course exclusive of the Cesnola Collection of antiquities from Cyprus, which forms a separate and individual whole, and will also in future be kept as such.

Etruscan bronze chariot, purchased in 1903; the Boscoreale frescoes, purchased in 1903; a number of bronzes given by Henry G. Marquand in 1897; the Charvet Collection of ancient glass, also given by Henry G. Marquand; and the King Collection of engraved gems, presented by John Taylor Johnston in 1881. Besides these, we possessed only Bucchero vases, Hadra vases, a few pieces of Athenian pottery, and some miscellaneous objects, mostly of minor importance.

Therefore our present collection has practically been created within the last twelve years. It has been formed by yearly purchases, mostly with the Rogers Fund, occasionally supplemented by generous gifts and loans. Of the latter, the most important are a number of Greek bronzes lent by J. Pierpont Morgan, the Gréau Collection of Roman glass and pottery, also lent by J. Pierpont Morgan, a Greek marble head given by James Loeb, and several Greek vases lent by Albert Gallatin.[1]

Up to now our classical collections have been exhibited according to material, that is, all marble sculptures have been placed together, all bronzes, all terracottas, all vases, and so on. In Wing J, in which the objects are now shown, a different plan has been tried. In the Central Hall the larger marble sculptures of all periods are indeed exhibited together; but in the other galleries—nine in all—the objects are arranged according to periods. In each gallery are placed the bronzes, terracottas, vases, glass, gems, beads, and other pieces which belong to one and the same epoch, the only exception being the objects of gold and silver, which are retained in a special room (Gallery C 32) for reasons of safety.

[1] The fine bronze portrait-head given by Benjamin Altman and a collection of Greek and Roman pottery and glass given by Edward C. Moore, belong to restricted collections and have had to be exhibited with them.



PLAN OF THE CLASSICAL ROOMS

The advantages of this chronological arrangement are apparent. Not only does the variety of material add to the general attractiveness of the rooms, but the visitor can obtain a more comprehensive idea of the gradual development of classical art in all its branches. For as he passes from one gallery to another the story of Greek art unfolds itself before his eyes. He can watch the successive stages of this art—the early struggles, the full achievement, and the gradual deterioration—in all the objects before him, of whatever material they happen to be. He can see at a glance what special classes of products were in vogue at different times. And more important still, he is able to make comparative studies between the various materials in each room, and trace relations between them. He will find many points of contact, for instance, between the figures on the Etruscan bronze chariot and those on the vases and the bronze statuettes in the same room, which will show him the dependence of Etruscan art on Greek models. He will learn how the bronze helmets and greaves were worn, by merely turning to the reliefs or to the vases in the same room, where warriors are depicted wearing them. He can see how certain fourth-century mirrors were used, by looking at a terracotta statuette in an adjoining case. And so on, in innumerable instances.

The reasons why most museums have hitherto exhibited their classical collections by material rather than by periods are easy to understand. Most of the important classical collections, those, for instance, in London, Paris, Berlin, and Munich, are so large that the material has become unwieldy. The vases, in particular, even if distributed, would swamp every gallery with their numbers. Some of the smaller collections, on the other hand, particularly in Italy, are often one-sided, being largely derived from special excavations. In our own classical collection, how-

ever, conditions for period grouping were highly favorable. Though comparatively small, it is still unusually representative, having been formed largely by carefully selected purchases; so that it has been possible to arrange a room for each important period.

The general plan, then, for the arrangement of our collection, is the inclusion of all our originals of Greek, Etruscan, and Roman art,[1] and the grouping of this material according to periods. To this general rule a few exceptions had to be made. In trying to divide certain classes of objects according to definite periods, the border lines are sometimes difficult to draw; for there always is some overlapping. Every change is gradual; and often when a new type of vase or mirror or safety-pin has been introduced, the old ones linger on. In all these cases the objects have been placed in the period in which they were most in vogue, and of which they are the natural expression.

In the Roman Imperial epoch it became the practice to make copies of Greek works of earlier periods. Though this applies chiefly to statues (see p. 176), it is also true of smaller pieces, especially of bronze statuettes. Where such copies are faithful reproductions of Greek originals, they have been included in the sections to which they stylistically belong; only where the copyist introduced new elements of his own have they been classed with works of the Roman period.

All the objects in our collection exhibited in this new wing are originals. Casts and reproductions are shown in other parts of the building. In only one room was an exception made to this rule—in the First Room, which illustrates Greek prehistoric art. Circumstances are such that it is impossible to obtain any important originals from Crete, where excavations have recently brought to light

[1] Except, of course, duplicates or careless, unimportant pieces.

the remains of a wonderful early civilization. In order, therefore, adequately to illustrate this important period of ancient art, we have had exact copies made of many of the more remarkable wall-paintings and other objects, and these form the main part of the exhibits in Room I. To these are added a few original terracotta and stone vases and other minor pieces, obtained at various times. To prevent confusion, each case is carefully labeled as containing either originals or reproductions.

As stated above, the Cesnola Collection of antiquities from Cyprus has been kept separate from the rest of the classical collections, inasmuch as Cypriote art has an entirely local and individual character. It includes, however, a few important pieces which are clearly products of pure Greek rather than Cypriote art, and which were perhaps imported. These have been incorporated with the rest of our Greek collections.[1]

VALUE AND APPRECIATION OF GREEK ART

It may be of interest, before giving specific descriptions of our objects, to consider briefly the value and appreciation of Greek art. Why is it that Greek art occupies a unique position, and is even to this day worthy of the most detailed study? First of all, the Greeks, as has been well said, are our spiritual ancestors. It was they among all the ancient peoples that in politics, literature, philosophy, and also in art pointed the way which we have since followed, and thus laid the foundations of our western civilization. For even though the classical civilization was lost during the Middle Ages, it was its revival in the days of

[1] They are the bronze statuettes Nos. 5012, 5013, 5014, and the gems Nos. 4172–74, 4193–95, 4198–4201, 4210, 4220–26, 4229, 4233–36, 4238–39, 4240–52, 4278, 4280–91, 4296–97 in Myres, Handbook of the Cesnola Collection.

the Renaissance which brought about that wonderful rebirth of culture on which we moderns have built our structure. Therefore, if we wish to understand our own civilization, and to know why it has taken the form which it has, we have to go to its originators, the Greeks.

It is not only for historical reasons, however, that Greek art is an important study for us today. The Greeks were more than pioneers. In art and literature, at least, they achieved what may be termed perfection; and yet they started at the beginning. So, in seeing Greek art develop from its primitive origins, through many intermediate stages, to final excellence, we study the evolution of art; and this constitutes an artistic training of the first order.

The chief value of Greek art, however, lies in its inherent beauty. The Greeks were the most artistic people the world has known, and there is no better way for the training of eye and taste than to spend some time in their company. They will supply a standard which will make us enjoy not only their art, but other arts, and which will help us to cultivate that discrimination between good and bad which is essential in the training of both artist and student. Moreover, their conception of beauty is one of which we are much in need today. The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets.

In order properly to appreciate Greek art we must also understand the Greek spirit. This is not difficult; for there is an essential likeness between the Greeks and ourselves. No such adjustment is necessary as in the study, for instance, of an Oriental and alien civilization. There are, however, certain differences which it is important to bear in mind. Perhaps the most prominent and far-

reaching characteristic which distinguishes the Greek from us is that he was a "humanist." He humanized his religion and created his gods in human shape, of like passions to himself. He humanized nature and peopled the winds and rivers and fountains with creatures of human form. And he humanized life. In other words, to him "man was the measure of all things."

In his art this attitude is reflected in the importance given to the representation of the human body and in the full realization of its beauty. It became the chief theme of the artist, and for several centuries its representation captivated his interest to the exclusion of almost all else. But this interest in physical beauty was not in any way material. The Greek conception of a good life was a harmonious, many-sided existence, in which mind and body found full scope for rich development; so that beauty of body and beauty of mind and character were to the Greeks almost inseparable. Καλὸς κἀγαθός, "beautiful and good," is their expression for what we should call a gentleman. What a fine blending of physical and mental beauty this ideal produced we can see in the types preserved us from the Greek art of the best period. For here the Greek sense of beauty found full expression. It showed itself not only in the unsurpassed loveliness of its productions, but in the elimination of all that is abnormal and extravagant. It is in this sense that the Greek artist was an idealist. He felt that in art, which to him was the creation of beauty, everything extraneous to this object must be avoided. Hence also the restraint and sense of fitness which pervade all his works.

Another important quality in which the Greeks differ from us is their directness. Their representations are always straightforward and simple. If they wished to represent the birth of the goddess of wisdom from the

brain of their chief god, they depicted Hephaistos cleaving the head of Zeus with an axe, and Athena emerging, fully armed. When they conceived their heroes fighting evil powers, they showed them in combats with lions, boars, bulls, and monsters. To try to explain Greek representations on metaphysical grounds, and to read our own more complicated thoughts and emotions into them, is to misunderstand the directness and spontaneity of Greek imagination. Most of the sentimentality with which many people view Greek art nowadays is due to a failure to understand the fine simplicity of the Greeks. *Φιλοκαλοῦμεν μετ' εὐτελείας*, "we are lovers of beauty without extravagance," is what Perikles said of the Athenians in his famous Funeral Speech.[1] We shall understand their art only if we apply "extravagance" to thought as well as to material things.

[1]Thucydides, II, 40.

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HANDBOOK
OF
THE CLASSICAL COLLECTION

FIRST ROOM

PREHISTORIC GREEK PERIOD[1]

ABOUT 3000–1100 B.C.

THE excavations of the last half century have revealed a civilization of high antiquity in Greek lands, an account of which will henceforth always have to form the opening chapter of any history of Greek art. Before these discoveries, the study of Greece was confined to the classical periods during the first millennium B.C.; and this history seemed complete in itself, for it recorded the primitive beginnings, the gradual rise and flowering, and the subsequent fall and disintegration of a homogeneous culture. But now we know that before the Indo-European tribes invaded Greece from the North, another people had dominated the Aegean world for more than two thousand years, and had evolved an independent culture and art of high standing.

Our knowledge of this earlier Greek civilization we owe almost entirely to the spade of the archaeologist. There is no literature to help us, for the only written records are as yet undeciphered. And the classical Greeks

[1] I want here to acknowledge my obligation to Mr. Richard B. Seager, who has read through this section of the book in MS., and who has given me a number of helpful suggestions.

knew little of their predecessors; only a legend here and there harks back to this distant past. For this reason the gradual unfolding of that long-forgotten civilization is one of the most sensational as well as most important feats of archaeology.

The story of this feat reads like a romance. It has often been told, so we need only repeat here the salient points. The first actor in the drama was Heinrich Schliemann (born in 1822 in Mecklenburg-Schwerin), who conceived the idea of digging for the city of Troy. He had heard of Homer's heroes, and had become convinced that Troy had really existed, and that its ruins must still be standing. He spent a youth of poverty and hardship, but afterwards amassed a fortune, and when of middle age was free to realize the dream of his life. After a few years of preparation, in spite of the skepticism of contemporary archaeologists, he started excavations in 1871. His faith and his enterprise were rewarded. He found not only Troy, but, later, Mycenae and Tiryns. His discoveries, especially the famous shaft-graves at Mycenae, with their treasures of gold, astonished the world. The "heroic age" of Greece, heretofore regarded as a mere myth, became a reality. Soon other discoveries belonging to the same epoch were made at Vaphio and elsewhere; and the chief concern of archaeologists then became to find the original home of this civilization. Unmistakable clues pointed to the island of Crete. Since legends had proved to be such useful pathfinders, the stories of the sea-king Minos, with his Minotaur and Labyrinth, and of the birth of Zeus in the cave of Dikte, assumed a new aspect. Isolated discoveries on the island pointed in the same direction. For some time, however, no excavations could be undertaken, for Crete was under Turkish rule and in a constant state of revolution. As soon as conditions were more favorable,

Dr. A. J. Evans (now Sir Arthur Evans) of Oxford, and Dr. Federigo Halbherr of Rome, started on their quest. In 1900 Sir Arthur Evans began excavations on the site of Knossos, which he had secured some years before. His results were even more fruitful than the most sanguine expected. Within a few years he unearthed a large palace with spacious courtyards and numerous living-rooms, bath-rooms, magazines, and staircases, of a plan so complicated that it might well be called a Labyrinth.[1] In its finished appointments and its advanced methods of sanitation it furnished many surprises to those who had pictured to themselves the prehistoric Greeks leading a primitive existence. But more important yet was the harvest of art objects—the paintings from the walls of the palace, the colored reliefs and statuettes, the pottery and seal-stones, which all bore testimony to the originality and artistic sense of these early Cretans.

In the meantime the Italian expedition under Halbherr had discovered two palaces at Phaistos and Hagia Triada in Southern Crete. The finds, especially at Hagia Triada, were of great interest, confirming and supplementing the knowledge obtained at Knossos. Since then, other workers have continually added to our store of knowledge, notably Miss Harriet Boyd (now Mrs. C. H. Hawes) in her excavations of the town of Gournia, D. Hogarth and R. C. Bosanquet in the excavations of the British School at Zakro and Palaikastro, and more recently R. B. Seager in his discoveries at Mochlos, Pseira, and other sites. The soil of Crete, of the Greek mainland, and of the Aegean Islands has by no means been exhausted, and we may

[1] The word Labyrinth may not improbably be derived from *labrys*, double axe, which is a symbol frequently found at Knossos. In that case the first meaning of Labyrinth was House of the Double Axes, and later, on account of the intricate plan of the palace, it became synonymous with a maze.

expect a great extension of our knowledge in years to come; especially should a bilingual inscription be found, which would enable us to read the Cretan script. But we have enough at hand now to reconstruct on broad lines this civilization in its various stages.

The Cretan civilization is essentially a product of the Bronze Age, that is, of the epoch when implements were no longer of stone, and not yet of iron, but were all of bronze. Its beginnings can indeed be traced to the Neolithic or Late Stone Age, but when it emerged into the daylight of a less primitive existence, the Bronze Age had been reached; and it is during the two thousand years covered by that era that this civilization had its rise, its culmination, and its fall; by the time the Iron Age was introduced, at the end of the second millennium B.C., Cretan civilization had played its part and disappeared.

In examining the objects assembled in Room I, illustrating this early epoch, we must carefully distinguish between originals and reproductions; for in this room, for reasons stated above (see p. xiii), an exception has been made to our regular practice, and originals and reproductions are exhibited together. The reproductions, which form by far the greater part of the collection, are mostly the work of M. E. Gilliéron, of Athens. The originals, consisting of vases, vase-fragments, and a few objects in stone and bronze, have been acquired from various sources by gift or exchange.

It is important to realize that, like every other nation which has won distinction, the Cretans passed through several stages of growth before reaching the culmination of their civilization. The chief characteristics of these periods have now been fairly well established by the careful work of the excavators. Sir Arthur Evans's classification

into three main epochs, Early, Middle, and Late Minoan,[1] each with three subdivisions, is a convenient skeleton on which to reconstruct the history as we know it. The following dating is based on the minimum system of Egyptian chronology, now indorsed by most Cretan excavators:

Early Minoan I	Before 2800 B.C.
Early Minoan II Early Minoan III	About 2800–2200 B.C.

FIG. 1. STONE VASES FROM MOCHLOS

Middle Minoan I	About 2200–2000 B.C.
Middle Minoan II	About 2000–1800 B.C.
Middle Minoan III	About 1800–1600 B.C.
Late Minoan I	About 1600–1500 B.C.
Late Minoan II	About 1500–1350 B.C.
Late Minoan III	About 1350–1100 B.C.

[1] The word Minoan, derived from the name Minos, is, strictly speaking, only appropriate for the Late Minoan period, during which king Minos lived. But since his brilliant reign typifies for us what we understand by "Cretan" and even Aegean as a whole, it would be difficult, in spite of this obvious anachronism, to find a more comprehensive and suggestive term.

EARLY MINOAN PERIOD

ABOUT 3000–2200 B.C.

The most important remains of the Early Minoan period (roughly synchronous with the Old Kingdom of Egypt) have been found in the eastern part of Crete, especially at Gournia, Vasiliki, Palaikastro, Pseira, and Mochlos. Conditions were by no means as primitive then as was once thought. The people were rich and prosperous, lived in comfortable houses, and apparently had communications with the outside world, especially with Egypt. In their crafts, some of which are of surprising technical or artistic excellence, we already notice certain marked characteristics, which were to distinguish Cretan work throughout its history. Such are, on the one hand, a tendency to experiment, observable especially in their pottery, and, on the other, a readiness to utilize foreign products and transform them into their own independent creations. The latter quality can be seen in the beautiful stone vases found by Mr. Seager at Pseira and Mochlos, of which reproductions are exhibited in Case Q (fig. 1). These show marked Egyptian influence, in technique and occasionally in form, and yet are essentially different from their models. Not only are the majority of the shapes Cretan, but the choice of color in the stones used shows a much greater variety than in similar stone vases from Egypt.

Stone Vases
Case Q

We have as yet no reproductions of the beautiful gold jewelry of this period found at Mochlos; but we are fortunate in having a number of original pieces of pottery (fig. 2)—vases and vase-fragments—belonging to this epoch (placed in Case S). Four distinct styles can be distinguished: (1) pottery of reddish clay, covered with a more or less lustrous black slip in imitation of the black, hand-polished neolithic ware; (2) dark-on-light geometric ware

Pottery
Case S

(linear designs painted in brown or black paint on buff clay; (3) mottled red and black, or plain red ware, with polished surface; (4) white-on-black geometric ware (linear designs painted in white on dark paint). Compared with the stone vases and the jewelry, these vases appear primitive; but the great variety of form and decoration contains much promise of future development.

The sculptural productions of the period consist of primitive marble idols, similar to those found in the Cycladic

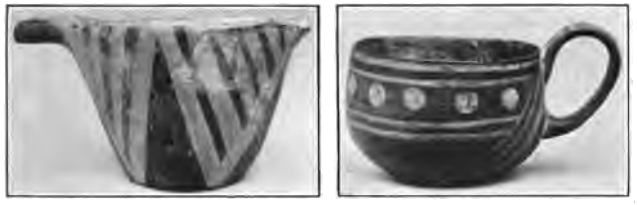


FIG. 2. EARLY MINOAN POTTERY

Islands. Between these and the wonderful portrait sculptures produced in contemporary Egypt there is no connection. In the seal-engravings, however, besides rude, native pictographs, are found some of more developed, formal character, evidently produced under the influence of Egypt. A few impressions of the former type will be found in Case D.

Seal-engravings *Case D*

MIDDLE MINOAN PERIOD

ABOUT 2200–1600 B.C.

In the Middle Minoan period, which is about contemporary with the Middle Kingdom of Egypt, Cretan civilization reached its first climax. Crete was now in active intercourse with foreign lands, and her increased trade brought greater wealth to her inhabitants, as is shown by the building of the first palaces of Knossos and Phaistos, and, in the Middle Minoan III period, the beginning of the

second Knossian palace. A great advance was made in the various arts. Especially remarkable is the polychrome pottery, which, with its rich coloring and often egg-shell thinness, is perhaps the most striking that has been found in Crete. Work in metal was equally flourishing, for a number of beautiful metal cups and some gold jewelry have been found. Seal-engraving likewise reflects the general advance; while the rude pictographs of the preceding period are evolved first into a hieroglyphic system of writing, and, before the end of the period, into linear script.

This period is represented in Crete not only at Knossos and Phaistos and in neighboring sites, but also in the eastern part of the island, at Gournia, Pseira, Mochlos, Pachyammos, etc. It can be fairly well studied in its various phases in our collection. In Case S are shown a number of original specimens, both whole vases (some partly restored) and vase-fragments. The influence of contemporary metalwork will be seen in the shapes of the vases and in the general precision of the work. A study of these vases will show that the rich polychrome style in which white, red, and orange are applied on a blackish ground, is popular in the Middle Minoan II period. The earlier and later specimens (Middle Minoan I and III) show mostly white on a dark ground, and are, moreover, made of a thicker clay. In the decoration, one of the most interesting features is the gradual evolution from the geometric to the naturalistic style, in which the designs imitate natural objects. This naturalistic style appears fully developed in the Middle Minoan III period, and is well illustrated in the three burial jars from Pachyammos (Pedestals C, E, N), on one of which is a charming picture of dolphins swimming (see head-band, p. 3).

Pottery
Case S

Side by side with the polychrome style, and contemporary with it, appears a pottery with monochrome decoration. The designs, which are painted in lustrous black, are not

carried out with the same precision as in the polychrome variety, but are treated in a sketchy manner, the paint being used in large daubs and splashes. The most interesting piece of this style in our collection is a large beaked jug from Knossos, decorated on each side with the figure of a bird. This may perhaps be an importation from the island of Melos, where a number of similar vases have been found.

FIG. 3. SNAKE GODDESS FROM KNOSSOS

Faience Work
Case O

Of even greater interest than the vases of this period is the collection of objects in faience, unearthed by Sir Arthur Evans at Knossos, in what appears to have been a temple treasury. They consist of a snake goddess and her attendants, and various other objects, all executed with remarkable skill in richly colored glazed earthenware. A set of reproductions is shown in Case O. Two figures of women (about a foot high), dressed in an extraordinarily modern-looking costume, are holding snakes at arm's length, while other snakes are coiled round them (see fig. 3). The costume is typically Minoan, consisting of a richly embroidered jacket with open front, laced bodice, and, in one case, a flounced skirt. What the significance of this group was we can only conjecture; that it was religious is highly probable, and since we know from many other representations that the chief divinity of Crete was a mother-goddess, it is likely that we have here a representation of her. The

other objects found in the same temple repository are of great variety. There are votive robes decorated with crocuses (see tail-piece, p. 37); votive girdles and shields; flying fish, cockle shells, rocks, and seaweed; beautifully shaped cups decorated with fern-like sprays; and, most remarkable of all, two reliefs, one a group of a cow and calf, the other of a goat with her young (fig. 4). The naturalistic style already observed on contemporary pottery is here shown at its height. The representations are studied directly from nature, and reproduced in a delightfully spontaneous and sympathetic manner.

FIG. 4. COW WITH HER YOUNG FROM KNOSSOS

Miscellaneous *Case R*

Several other reproductions of objects belonging to the Middle Minoan period will be found in Case R. A steatite head of a bull from Knossos is a fine example of sculptural work. It probably served as a rhyton or libation vase, since it has a hole at the top of the head and one in the mouth, as well as a lid which fits the back. A steatite libation table found in the Diktaean Cave is specially interesting for the inscription it bears. The "Phaistos Disk" is by far the longest written document found in Crete. It is covered on both sides with a continuous hieroglyphic inscription arranged in a spiral. The signs, which were stamped into the clay while it was wet, consist of human figures and animals or their parts, plants, weapons, and various implements. Some of these signs bear an unmistakable resemblance to other Minoan

hieroglyphs, but a large number of them are new, and others are distinctly un-Minoan. Sir Arthur Evans accordingly believes the disk to be non-Cretan and the product of a "parallel and closely allied culture existing somewhere on the Southwest coastlands of Asia Minor."

FIG. 5. CAT HUNTING A PHEASANT
FRESCO FROM HAGIA TRIADA

LATE MINOAN PERIOD
ABOUT 1600–1100 B.C.

In the Late Minoan period, which is parallel with the Empire of Egypt, the second and greater climax of Cretan civilization was reached. The ascendancy of Crete in the Aegean world was now complete, and her influence, or perhaps her domination, was asserted throughout the Cycladic Islands and the mainland of Greece. With Egypt, the other great civilized power of the epoch, she had close and it would seem friendly connections. This is the period in

which king Minos lived, whose fame survived in Greek legends, and to whose brilliant personality the greatness of Crete at this time may in no small measure be due.

In discussing the remains of this period we can no longer restrict ourselves to the island of Crete. Both the mainland of Greece and the Aegean Islands have yielded valuable objects, some of which may have been imported from Crete, while others are certainly of local manufacture. But whatever the provenance, the art of this period is homogeneous and must be treated as a whole. For convenience of classification and to understand more clearly the successive styles of this period, we shall divide our material into the First, Second, and Third Late Minoan epochs.

FIG. 6. FLYING FISH FRESCO FROM MELOS

Late Minoan I (1600–1500 B.C.)

In Crete the beginning of the period (Late Minoan I) marks the height of prosperity of the smaller sites, such as Hagia Triada, Gournia, and Zakro. Here we find all the signs of an era of peace and quiet well-being, and this is reflected in the delicacy of its artistic productions. In Greece Minoan art shows itself securely established, as evinced by the finds at Mycenae, Vaphio, Thebes, Tiryns, and elsewhere.

Wall-paintings

Among the remains of this period, the most significant are the wall-paintings. Copies of some of the most important examples, found chiefly in the small palace of Hagia Triada, are in our collection (North Wall, Nos. 9, 10, 13, 14, 16, 17; East Wall, No. 5). The best known is the fa-

mous painting of a cat hunting a pheasant (No. 17; fig. 5). The scene is laid in a rocky landscape, with a spreading ivy plant in the center; to the left a pheasant with a long tail and bright plumage is perched on a tree trunk or rock, unconscious of approaching danger; behind it, a cat is advancing with stealthy tread and eyes fixed on its prey, ready for the final spring. As an example of sympathetic study of animal life, simply but effectively rendered, this scene could hardly be surpassed.

FIG. 7. STEATITE VASE

In the same room of the palace were found other fragments of frescoes, also depicting out-of-door life. One represents a hare, of which all but the head is preserved, running at full speed (No. 16). Another shows a flowering plant and branches of ivy delicately painted in brownish tints (No. 13); on the left of these can still be seen the curved back and the horn of an animal, probably a bull. On others we see stately lilies (No. 14), drooping crocuses, and delicately veined leaves (No. 10). The representation of a woman in a brightly colored costume (No. 5) belongs to the same series. She wears what at first sight appears to be a pair of loose trousers, but is more probably the familiar bell-shaped skirt ending in a point in the middle of the front. It is of a sky-blue color, ornamented with red crosses on a white ground, and with variegated flounces, and it is an excellent example of the

gay Minoan costumes. Most of the upper part of the figure is missing.

At Knossos the Late Minoan I period is only sparsely represented. The only example of fresco painting is a boy gathering crocuses and placing them in a vase (West Wall, No. 33). It shows the same spontaneity and delicacy of feeling as the Hagia Triada paintings.

FIG. 8. STEATITE VASE

The fresco of the flying fish from Phylakopi in Melos (South Wall, No. 38) is another example of this same naturalistic style (fig. 6). Whether it was painted in Melos or imported from Crete, it bears witness to the close connection between Crete and the Aegean Islands.

Sculpture

The chief sculptural works of this period which have been recovered in Crete are the little ivory figures of leapers found at Knossos, and three steatite vases with reliefs from Hagia Triada. Our collection includes copies of two of the latter, the famous "Harvester Vase" (fig. 7) and the "Boxer Vase" (fig. 8). The former (Case L) is decorated with a procession of twenty-six men marching gaily to the tune of an Egyptian sistrum. Some are singing with evident enjoyment, their mouths wide open. At the head of the procession is a personage clad in a scaly cuirass. The rest are nude, except for a loin-cloth, and most of them carry "winnowing forks" over their shoulders, so that they probably represent peasants. The splendid movement of the figures in their swinging march, the animation of the

Case L

faces, and the skilful way in which the relief is managed, make this vase a masterpiece of Cretan art. Such spirit and realism are not met with again until the Hellenistic period, almost 1400 years later.

Case J The decoration of the Boxer Vase (Case J) is full of the same animation. The subjects represented are boxing matches and a bull hunt. Some of the boxers wear helmets with visors and cheek-pieces, as well as boxing gloves. In the bull-hunt two powerful bulls are seen charging to the left, one of them tossing a man on his horns.

FIG. 9. GOLD CUPS FROM VAPHIO WITH BULL-HUNTING SCENES

Gold-smith's Work These steatite vases were in all probability gilded, and were thus imitations of goldsmith's work in a cheaper material. Gold vases, having intrinsic value, are of course not nearly so likely to survive as those of stone or clay. By some good fortune, however, there has been preserved a series of gold vases, which show the goldsmith's art of this period at a high level. These come not from Crete, but from Greece, where the wealthy princes of the land (who were perhaps Minoan conquerors) must have lived in high estate. The majority were found by Schliemann in the shaft-graves at Mycenae, while the two best known, the Vaphio cups (fig. 9), decorated with scenes of bull-hunting, come from a Laconian grave. The most notable examples

Case T

are shown in our collection in electrotype reproductions (Case T). Their forms and decorations have evoked much admiration, and they have been frequently copied by modern craftsmen. Whether they were made in Greece or imported from Crete is a debated question. The close parallelism between the bull scenes of the Vaphio cups and that on the Boxer Vase from Hagia Triada makes a Cretan origin for the former at least probable.

The other reproductions in this case show the variety

FIG. 10. INLAID DAGGERS FROM MYCENAE

of objects found in the shaft-graves of Mycenae: masks, ornaments, a silver head of a bull, a fine series of engraved gold rings, and—most noteworthy of all—bronze dagger-blades with scenes inlaid in different metals (fig. 10); of these, one represents a lion hunt, another three running lions, while two show spiral and floral designs. All are executed with great freedom of style.

Engraved Stones *Case D*

The engraving of hard stones was another branch of art in which the Minoans achieved great results. Our collection includes a large number of plaster impressions of engraved gems and sealings from both Crete and the mainland, and nine original stones (Case D). The majority of these belong to the first or second Late Minoan period;

while a few must be placed in the Late Minoan III period. The subjects selected for representation are cult scenes of men and women sacrificing, deities and demons, hunting and war scenes, and, above all, animals. Occasionally a lack of perspective, and a desire to fill the whole circular space of the gem resulted in all sorts of contortions, but on

FIG. 11. CRETAN POTTERY

the whole the figures, especially those of animals, are rendered with great truth to nature. And everywhere we notice the same interest in movement and life that is characteristic of all products of Minoan art.

Pottery

The pottery of the Late Minoan I period is represented by a number of reproductions, as well as some original material, which will give a good idea of the prevalent shapes and decoration. Both in style and in technique it is the direct outcome of the pottery of the preceding period. Pure

naturalism has now become the dominant characteristic, the motives being taken almost entirely from plant and marine life. The lily, the iris, the crocus, grasses, and tendrils are favorite subjects, as well as the octopus, the nautilus shell, and seaweeds. These are executed in a free and graceful style, with a fine feeling for selection and grouping. Of the two techniques in vogue during the Middle Minoan period, the light-on-dark was not long retained in this epoch, while the dark-on-light, in which the designs are painted in lustrous brown glaze on the buff ground of the clay, gained complete ascendancy. It should be noted that details are often picked out in white paint. The shapes show considerable variety, the conical filler and the one-handled cup being the most popular. The so-called stirrup vase, which was to become a great favorite in the Late Minoan III period, now makes its first appearance.

Case U

Noteworthy examples of reproductions of this pottery have been placed in Case U (fig. 11). Foremost must be mentioned the "stirrup-vase" from Gournia with its realistic octopus and other sea-plants and sea-animals. The decoration has been compared to an aquarium. If so, it is an aquarium consciously arranged, for the composition shows no mere chance combination, but a decorative grouping comparable to an Oriental animal rug. The same combination of naturalism with strong decorative feeling is shown in greater or less degree in the other examples, for instance, in the one-handled vase from Zakro, the dolphin filler from Pseira, and the "fillers" from Gournia and Hagia Triada.

Case H

Of the original specimens in our collection (Case H) special mention must be made of a "flower-pot" from Phylakopi in Melos, with a decoration of grasses (top shelf); a cup from Pseira with a simple spiral ornament; a cup of the shape of the Vaphio cups, also with a spiral ornament.

In the same case with this pottery are exhibited several stone vases and bronzes of this period, mostly found at Gournia.

Late Minoan II (1500–1350 B.C.)

The Late Minoan II period was one of wealth and splendor. Our interest in Crete now centers in the great palaces, instead of in the smaller sites. The palace of Knossos was remodeled on a large scale, and the second palace of Phaistos was built. The imposing ruins of these palaces are still standing; and with their spacious courts, broad stairways, pillared halls, and luxurious fittings testify to the brilliance and refinement which surrounded the life of the Minoan princes of this epoch. Greece was still under Cretan influence, copying and importing Cretan works of art.

FIG. 12. CUP-BEARER FRESCO FROM KNOSSOS

Besides architectural remains there has been found, especially at Knossos, a large amount of material—fragments of wall-paintings, colored reliefs, stone vases, pottery, engraved stones, inscribed tablets, and so forth—which together enable us in some small measure to reconstruct the picture of the past. Of the greatest interest are, of course, the wall-paintings, on which we find represented various scenes of the palace life, and from which we can get an idea of what the men and women of the time looked like. Our collection includes reproductions of the most important examples, all found in the ruins of the palace of Knossos. The

Wall-paintings

best known of these is the famous Cup-bearer (fig. 12; East Wall, No. 4), representing a youth advancing slowly in a dignified posture, carrying with both hands a long, pointed vessel of a shape often found in Crete (see examples in Cases H, J, R, and U). His skin is painted brown, according to a regular convention, also in vogue in Egypt, which depicted men brown and women white. Traces of another figure show that this is only one of a procession of youths. When this fresco was discovered, it was the first portrait of a Minoan man that had come to light. The occasion was significant; for the excavators could then for the first time visualize the men whose history they were rescuing from oblivion. The outstanding facts which the fresco teaches are that the Cretans were a dark-eyed, dark-haired race, with regular, almost classical features and high brachycephalic skull, not unlike certain types still to be found in Crete today. In general appearance and bearing they look worthy of their great history. Other interesting features, which this fresco shows (as do other representations), are that the Cretan men wore loin-clothes, often richly embroidered, and bracelets, and let their hair grow long.

Nos. 39 and 34 (South and West Walls) are portions of a similar procession, consisting originally of a series of life-size human figures, both male and female. Of the greater part of these only the feet and the lower part of the dress remain; but two figures of youths lacking only the head and shoulders, were recovered, and it is these, together with a reconstructed third figure, that are shown in No. 39. No. 34 gives us valuable evidence regarding the costumes worn by the ladies of Knossos; for it shows the lower part of a skirt elaborately ornamented with decorative borders, executed in blue, red, yellow, and white.

A fresco of great interest is one with a scene from a Minoan circus (South Wall, No. 40). It represents a

charging bull—the popular animal of Crete—about to toss a girl toreador caught on its horns, while a youth appears to be turning a somersault on its back, and another girl is standing behind with both arms outstretched (fig. 13). What is the meaning of this remarkable representation? Did Minoan youths and maidens acquire sufficient skill in sports of this kind to display their accomplishments to their relatives without danger to their lives? Or are these toreadors captives from other lands about to be devoured

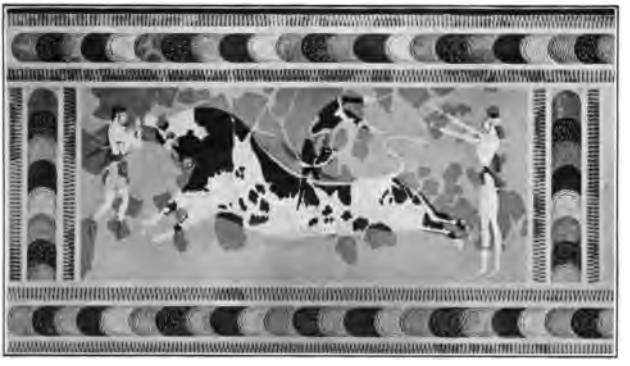


FIG. 13. SCENE FROM A MINOAN CIRCUS
FRESCO FROM KNOSSOS

by the Minoan bull, and have we here the reality from which the legend of the Minotaur arose?

Two frescoes (South Wall, Nos. 41, 42), each showing the upper part of a woman, one evidently in the act of dancing, give a good idea of what the fashionable ladies of the period looked like. With their piquant faces, elaborate coiffures, and clothes which resemble our twentieth-century fashions, these women present a surprisingly modern appearance.

We experience the same feeling of kinship as we examine two fragments of "miniature" frescoes representing assem-

blies of men and women (West Wall, Nos. 29 and 30). Ladies of the palace, dressed in gaily colored clothes of characteristic Minoan design, and brown-skinned men with long black hair have come together in large numbers to attend some religious festival or show. The women are represented as sitting together, engaged in animated talk, or walking with arms raised, perhaps in an act of salutation or performing a dance. On one fragment the locality is indicated as a shrine; on the other, as a garden.

A griffin, of a curious type, without wings and with a crest of peacock plumes, is an imposing decorative piece (North Wall, No. 11). It was found in the Throne Room at Knossos, being one of two such animals which flanked the door leading into a smaller inner chamber. In each the background consists of a picturesque landscape with a stream and flowering plants.

Case K

The paintings on a limestone sarcophagus found at Hagia Triada are of unusual interest (fig. 14; Case K). The scenes have been identified as representing funerary rites. On the side which is better preserved we see on the extreme right a figure closely swathed, standing erect before the façade of a building—probably the figure of the dead man standing before his tomb. He is approached by three offering-bearers carrying a model of a ship and two calves. On the left another rite is taking place. A woman is pouring a libation from a pail into a large vase between two posts, surmounted by double axes and sacred birds. Behind follow a woman carrying two pails, and a lyre-player.

The subject on the other side also clearly refers to some ritual. On the extreme right a woman is standing before an offering table, with both arms extended as if invoking a deity. Behind the table is an altar on which are placed "horns of consecration," and a post, again surmounted by double axes with a sacred bird. In the center of the scene,

the sacrifice is taking place. One bull has already been killed and two deer are awaiting their turn. The rest of the scene is taken up by a procession. The two ends of the sarcophagus are likewise decorated. On one is represented a two-horse chariot driven by two women; on the other a chariot drawn by two griffins and driven by a woman who has beside her a swathed figure—again prob-

FIG. 14. PAINTED SARCOPHAGUS FROM HAGIA TRIADA

ably the figure of the dead man. The execution of the paintings is not very careful, and probably dates from the end of the Late Minoan II or the beginning of the Late Minoan III period.

The chief interest of this sarcophagus lies in the data that it furnishes regarding Minoan ritual. Aegean religion presents many problems which cannot yet be settled. It is difficult enough to reconstruct an ancient civilization merely from such remains as happen to have survived; but to understand the religion of a people who lived three or four thousand years ago without the help of literary

testimony is well-nigh impossible. From the evidence at our disposal, consisting either of scenes of worship or of religious objects in shrines, it seems certain that the chief divinity was a great nature goddess. Of a male divinity there is little evidence, and if he existed at all, he occupied a secondary position. Minoan worship appears to have consisted largely in the adoration of religious symbols, which were either natural objects, such as stones and trees, or artificial, such as pillars, cones, the double axe, the horns of consecration, and perhaps the cross.

Besides figured scenes, a number of frescoes have been recovered with ornamental designs, evidently used as decorative friezes. We have copies of two typical examples, one showing a double spiral pattern, the other a leaf design (North Wall, No. 6, and East Wall, No. 1). Both testify to the fine decorative sense of the Cretans.

Recent excavations in Greece—at Tiryns, Thebes, Orchomenos, and elsewhere—have taught us that the palaces of the mainland princes were likewise decorated with gaily colored frescoes. The art of fresco painting appears to have been brought from Crete to Greece in the Late Minoan I period, and developed independently there until the break-up of the Minoan civilization. One of the finest examples of the earlier (Late Minoan I–II) style is a procession of women, of almost life size, found in the "Palace of Kadmos" at Thebes. A copy of one of these is in our collection (West Wall, No. 31). A woman is represented as advancing slowly, holding a vase in one hand and a flower in the other. She has the alertness, queenly bearing, and modern appearance of dress and hair which we have noticed in her Cretan contemporaries. The copy here shown is a reconstruction made from a number of small pieces belonging not to one but to several figures.

Two ornamental friezes from the earlier palace of Tiryns,

which belongs also to the Late Minoan I–II periods, are included in our collection (West Wall, Nos. 18 and 22). One represents votive shields combined with rows of continuous spirals; the other has a design of interlacing spirals and "palmettes" similar to that on the famous Orchomenos ceiling (see p. 30). It is interesting to compare in this connection the ceiling from the palace of Amenhotep III (a piece of which is exhibited in the Egyptian Department of this Museum, Room VI), where the same motive of interlacing spirals is employed, but with the substitution of bulls' heads for the palmettes.

FIG. 15. HEAD OF A BULL FROM KNOSSOS

Sculpture

Frescoes did not form the only wall decorations of the palace of Knossos. Excavations have yielded some valuable reliefs of colored limestone, which show us what the sculptors of the period could do. The most important is a figure of a man wearing a plumed headdress, and restored as holding a staff (North Wall, No. 12). Whom he represents is doubtful. Sir Arthur Evans suggests that we may have here one of the priest-kings of Knossos. The modeling, though incorrect in some details, shows great vigor and direct observation of nature. The same is true of two other fragments of male figures, one a left arm holding a pointed vase, the other a right shoulder and upper arm (East Wall, Nos. 2 and 3). Pieces such as these make us wish the Cretans had also tried their hand at statues in the round, which—to judge from the material recovered—they did not. Only statuettes and single heads of animals have so far been brought to light.

A splendid piece of animal portraiture is the famous relief of the head of a bull (fig. 15; West Wall, No. 32). Other fragments found with it show that originally it was part of a larger composition, either of two such animals, or of a man fighting with a bull. Another interesting example of animal sculpture is the marble head of a lioness

FIG. 16. THE ENTRANCE TO THE FORTRESS OF MYCENAE SHOWING THE LION RELIEF IN POSITION

(Case U). It was probably a spout of a fountain, as is shown by the round hole for a pipe on the neck and a small perforation at the mouth.

In this sculptural section may be included the cast of the famous Lion Relief from the Gate of Mycenae (North Wall, No. 15). The original is still in position and was known long before the excavations at Mycenae were begun (see fig. 16). Its date is a matter of conjecture. Some have placed it as early as the late Middle Minoan period, while others believe it to be considerably later. The com-

position, which resembles a heraldic design, is familiar on seal-stones of the Late Minoan I–II periods.

Stone-cutters of this period gained also great proficiency in making furniture, friezes, vases, lamps, weights, and other objects. The most imposing example of such work in our collection is the cast of the famous throne of gypsum, Stone Work

FIG. 17. THE ENTRANCE TO THE "TREASURY OF ATREUS" IN ITS PRESENT CONDITION

popularly known as the Throne of Minos (Pedestal P). It is of simple, dignified design, with a high back of undulating outline, and a seat slightly hollowed out. The original is still in position where it was found undisturbed after having been buried for more than three thousand years. It occupies the central position in what was perhaps a council-chamber, and must have served as the seat for the king or the presiding officer.

Architectural reliefs were popular both in Crete and on the mainland. Our collection includes reproductions of

examples from the palace of Knossos, the "Treasury of Atreus" at Mycenae (South Wall, Nos. 35 and 36), and the "Treasury of Minyas" at Orchomenos (West Wall, No. 28). They show effective designs of spirals, palmettes, rosettes, and disks. From this same "Treasury of Atreus" (in reality a large beehive tomb) come the two splendid half-columns which flanked the entrance (West Wall, Nos. 26 and 27; see fig. 17). It will be observed that they are wider at the top than at the bottom. This is one of the characteristics of Minoan columns, and distinguishes them both from the classical Greek and from modern examples. The origin must be looked for in wooden architecture, where wooden poles would be made smaller at the bottom for insertion in the ground.

Stone vases were among the finest products of the Minoan stone-cutters (fig. 18). An impressive piece is a massive stone amphora from Knossos with three upright handles and a decoration of spiral bands (Pedestal A). It is about 27¼ inches high, and the original is so heavy that it required eleven men to carry it. Smaller stone vases, lamps, and shells are shown in Cases R and U. The originals are of variegated marbles, alabaster, and steatite. Both in form and in finish of workmanship they can be regarded as masterpieces of their kind. Especially noteworthy are the weight of purple limestone decorated with an octopus on each side, the standing lamp with lotos ornamentation, and a steatite casket from Mycenae with marine designs.

Pottery

The pottery of this epoch reflects the spirit of the times. In technique it remained the same as that of the Late Minoan I period, but the designs developed from pure naturalism into conventional naturalism. The surface of the vase is generally covered with elaborate designs in a highly decorative, architectonic style. Vases of large

dimensions are common, and these indeed show the style to greatest effect. Superadded white is no longer used. The Cretan pottery of this time is as yet not well represented in our collection. We possess so far only a few original fragments (Case B); but three splendid reproductions of vases from Kakovatos in Greece (Pedestal V) illustrate this style, or rather the transition style between Late Minoan I and II, on the mainland.

FIG. 18. STONE OBJECTS FROM KNOSSOS

Inscribed Tablets
Case R

One of the surprises that awaited the explorers in Crete was the discovery of a more or less developed system of writing. We have already referred to the pictographic form in vogue during the earlier periods. Among the ruins of the second palace of Knossos, as well as at Phaistos and elsewhere, have been found thousands of clay tablets inscribed with a linear script. Our collection includes copies of seventeen of these (Case R). The script appears to be syllabic and perhaps partly alphabetic. Unfortunately all efforts at their decipherment have as yet been unsuccessful. We are still awaiting the discovery of a bilingual inscription such as has supplied the key for read-

ing Egyptian hieroglyphs, and more recently the Lydian language. As far as can now be ascertained, most of the tablets appear to be business records.

Late Minoan III (1350–1100 B.C.)

The end of the great palace period was marked by a sudden catastrophe. The palace of Knossos was destroyed and the island overrun by conquerors. Who these conquerors were there can be little doubt. All the evidence at our disposal points to an invasion from the Greek mainland, where the princes of the land had apparently been growing more and more powerful, and finally resolved to overthrow Cretan suzerainty. Their success was complete. The power of Crete was broken, never to revive again; there are indeed signs of a partial reoccupation of Knossos and other sites, but this appears to have been of little consequence. The sceptre now passed to Greece, and the kings of Mycenae and Argos succeeded to the power of king Minos.

The nationality of the conquerors is of course of great interest. As far as we can tell, they appear to have been descendants of the Minoans, who settled in and perhaps conquered Greece at the height of Cretan power, with an admixture of "Achaeans," who appear to have invaded Southern Greece from the North, and of "Pelasgians," the original inhabitants of the land. The Achaeans, if such they were, did not long remain the only northern newcomers in Greece. The whole Late Minoan III period is marked by constant migrations, unceasing warfare, expulsions, and search for new homes. Not only did one tribe after another come down from the North into Southern Greece, but the migration both of conquerors and conquered extended from east to west, until the islands and the coast of Asia Minor were colonized with old Minoan

and new Indo-European stock. The isles were restless, "disturbed among themselves," is the comment of the Egyptian chroniclers on the situation. In Greek history these migrations are broadly referred to as the Aeolian (Achaean), the Ionian, and the Dorian invasions.

It is this period, when Crete had fallen and the Greek princes had risen to power, that must be identified with the heroic age of Greece, pictured to us in the songs of Homer. For though these songs were written considerably later (probably in the ninth century B.C.), the events described clearly go back to earlier times; and the discrepancies in the Homeric poems which have given rise to so many discussions must be traced to this circumstance. Under the unsettled conditions of this age the arts could no longer flourish. We are not surprised to find everywhere a decline in artistic perceptions. The general style of the preceding period was retained, but it had no longer any life. That the productions were as good even as they are is due rather to the greatness of the preceding epoch than to the merit of the artists of the time.

FIG. 19. WOMAN CARRYING A CASKET
FRESCO FROM TIRYNS

The best examples of fresco painting of this period are

Wall-paintings

those recently discovered at Tiryns. They formed part of the later palace which succeeded that from which the ornamental friezes described on p. 27 were derived. The paintings are in a very fragmentary condition, but several scenes have been successfully pieced together. Among these the most remarkable is an almost life-size figure of a woman carrying a casket with both hands. The copy here shown (fig. 19; West Wall, No. 21) is a reconstruction made from a number of fragments belonging to a series of similar figures. The subject, the style, and the bearing of the figure are clearly derived from Knossian prototypes, and the dress, with its tight-fitting jacket, open front, and flounced skirt, is closely parallel to that worn, for instance, by the attendant of the famous Snake-Goddess. Only the arrangement of the hair has no analogies in Cretan art.

A large hunting-scene, found during the same excavations, is one of the most picturesque compositions preserved to us from Minoan times. In it hounds attacking boars, young huntsmen with spears, hounds held in leash by servants, and chariots containing the guests of the hunt are vividly portrayed. The original painting appears to have been of considerable length, the same incidents being reproduced almost identically several times. The copies in our collection (West Wall, Nos. 19, 20, 23, 25) show a boar running at full speed, pursued by a pack of hounds (fig. 20), two huntsmen with spears and hounds, and two ladies [1] driving to the hunt through the woods. It should be observed that the costumes are characteristic of the Greek mainland and are different from those of Crete.

[1] It has been suggested that, though the skin of these two figures is painted white, they are not women but princes who have led the sheltered life, on the analogy of Egyptian convention (see H. R. Hall, Aegean Archaeology, p. 190).

The fresco representing a bull-grappling scene belongs to this same series, though found by Schliemann before the recent excavations (West Wall, No. 24). In composition, execution, and even in costume, this is clearly a copy of Cretan prototypes.

Pottery

A comparison between these frescoes and those of the Late Minoan I and II periods shows a deterioration of style. This, however, is not nearly so marked as that observable on the pottery of the period, which shows a great poverty of invention. The same motives were repeated again and again, becoming more and more conventional and stereotyped, while the shapes also show little variety. Our collection includes a number of original examples from widely different sites, such as Crete, Rhodes, Cyprus, and Mycenae (Cases B and F); for this decadent style was diffused over the whole Aegean world. Though the decoration is for the most part uninteresting and lifeless, it should be noted that technically these vases stand very high. The forms are finely worked, the clay is well sifted and hard, the glaze beautifully lustrous.

FIG. 20. HOUNDS ATTACKING A BOAR
FRESCO FROM TIRYNS

Cases B and F

On Pedestal G is a reproduction of the famous Warrior Vase found by Schliemann in Mycenae in 1876. It is of an entirely different character from the vases just discussed, and represents the latest stage of Minoan pottery as evolved on the Greek mainland. Instead of the usual sea and vegetable motives, human figures are used for the decoration. On one side are depicted six warriors setting out for battle, with a woman looking after them in an

attitude of lamentation. On the other side are five warriors advancing with spears ready for the throw. Artistically these figures are on a low level; but the introduction of human subjects on pottery was an important innovation, which was to have a long subsequent history in Greek ceramics.

Before passing to the next section it may be well to sum up in a few words the characteristics of Minoan art as a whole, and to compare it with the two other arts with which we inevitably connect it in our minds—contemporary Egyptian and classical Greek. What strikes us perhaps most after examining the gaily colored frescoes, the magnificent vases, the gold and silver cups, the delicate sealings and beautifully wrought rings described in this chapter, is the exuberance of spirit shown in all these decorations. There is a restlessness, a joy of life, a continual reaching out toward new problems which are the manifestations of a quick and agile mind. This becomes specially noticeable when we compare Minoan products with those of Egypt. That Crete owed much to Egypt there can be no doubt. She received from her the impulse for many of her arts, conspicuously those of fresco painting, faience, and the fashioning of stone vases. Many of her conventions in painting, a number of her ornamental designs were clearly borrowed from Egyptian prototypes. The close intercourse between the two is further shown by the intimate connection between the naturalistic style of the Late Minoan I period and that of Tell el Amarna of the XVIII dynasty, though here Egypt rather than Crete was probably the debtor. Nevertheless, the difference is unmistakable. While Egyptian art impresses us with a feeling of formality, with a sense of quiet and balance—which is rarely absent even in its most naturalistic and delicate products—Cretan art is full of impetuous movement and animation.

If we compare the Minoans with the classical Greeks, we also find a marked difference. Both have indeed the buoyancy of spirit which differentiates them from their Oriental neighbors; but their ideals and methods of work were entirely different. The Greek artist arrived at perfection by adopting a number of types and solving one by one the problems presented by these. The Minoan artist was incapable of such concentration. He was so eager to fashion what his versatile imagination suggested to him, that he cared less for accurate rendering than for constantly attempting new subjects. The result was that he never arrived at perfection, but in his works are a freshness and a vitality that have rarely been equaled in any subsequent art.

SECOND ROOM

EARLY GREEK PERIOD

GEOMETRIC PERIOD

ABOUT 1100–700 B.C.

WITH the end of the Minoan Age we begin a new era in Greek history. The old Minoan stock had gradually become submerged by the Indo-European invaders from the North, and a new race of mixed blood, combining the old and the new, was being formed. The northern invaders, though less civilized than the people they conquered, contributed in no small degree to the future culture of Greece. They brought with them a new religion, a new language, and, after a while, the use of iron. And more important still, they instilled an energizing force into a civilization which was practically worn out. But these things alone, we may safely assert, would never have produced the phenomenon of the Hellenic civilization, as we shall see it in the sixth to fourth centuries B.C. This would not have been possible unless these Northerners had amalgamated with a highly civilized race, whose art instinct remained as a dominant factor in the newly formed Hellenic people.

The period which we have now under consideration is

often referred to as the dark ages of Greece. Compared with the splendor of the past and of the future, the centuries between 1100 and 700 B.C. certainly represent an epoch of eclipse. We know little of their history, and the finds have been comparatively scanty. But inasmuch as this is the time of Greece in the making, it deserves our serious attention.

The outstanding features in the history of this epoch are the formation of a number of city-states, and the foundation by these states of colonies not only all over the Aegean, but far into the West, North, and South. These two facts determined the whole future history of Greece. Greece was never one country, as we understand the word, but rather a group of separate city-states, each with intense local patriotism, but with little feeling for the nation as a whole. National feeling was indeed fostered by the possession of a common language and religion, and by the institution of common oracles and athletic games, but it was never strong or spontaneous, and could not be depended upon in a crisis; while loyalty to his city-state was one of the guiding principles in the life of every Greek. This division and this unity are reflected in Greek art. There are certain common characteristics which Greek monuments share, whether produced in Athens, or Sparta, or Miletos, or Syracuse; but there are also marked differences, due to the establishment of separate local schools.

Even at this early period, when art was at a low ebb and had not yet attained its individuality, this combination of uniformity and diversity was already apparent. The Late Minoan or Mycenaean style of pottery was everywhere followed by the geometric, in which the designs consist of systematized geometric patterns; but according to the locality in which the vases are found they

Pottery

differ both in technique and in ornamentation. The style reached its highest development in Attica, and it is from this region that most of the examples in our collection are derived.

Cases G, L, M

These consist of a number of specimens of average size (Case M) and two colossal vases of the type used as grave monuments (figs. 21 and 22; in Cases G and L). The latter are remarkable feats in the art of pottery and presuppose extensive experience; for to throw pieces of such size on the wheel, even in sections, and to fire them successfully can have been no easy task. The technique of these geometric vases is similar to that of Minoan times, the decorations being executed in lustrous brown glaze on the light clay; but the style of the ornamentation presents a marked contrast. Instead of the free, curvilinear designs of the Minoans, we have a series of geometric motives used over and over again in different combinations; and instead of the naturalistic representations of plant and marine life, we often have figured scenes, in which the men and animals are treated with a view more to systematizing them into ornaments than to representing them as they are in nature (see e.g. head-band, p. 38). The most interesting of these scenes appear on the two colossal amphorai. On each of these is depicted a funeral with the deceased laid out on a bier, surrounded by his wife and children and by mourning women tearing their hair. Warriors on foot and mounted on chariots, often carrying large shields, form the subject of other friezes of these vases, as also on two smaller amphorai.

The representations on these vases are very crude. There is no attempt to study the human figure as it is, or to solve the problems presented by bodies in motion. There is no knowledge of perspective, and this leads to surprising results; for the artist, even when representing his figures

FIG. 21. COLOSSAL FUNERARY VASE

in profile, is naïvely anxious to depict what he could not really see. All the legs of teams of horses are conscientiously drawn side by side, and their heads one below the other; the wheels of chariots both appear on the same side; the farther leg of a seated human being is drawn above the nearer, so that it seems to grow out of the waist; and so on. But we must not judge these pictures by later standards. We must remember that the artist was attempting something entirely new to his experience, and that, with the timidity of a beginner, he preferred to keep to certain fixed conventions; also that his chief instinct was as yet decorative and that he naturally treated his human figures much as he did his other ornaments, that is, he "geometrized" them into a fixed scheme. The absorbing interest of these pictures to us is that they stand at the head of a long line of representations in Greek ceramic art. We shall see how, during the next periods, the Greek artist solved all the problems which were too much for the maker of our vases; and these problems were then solved for the first time in the history of art.

The decorative patterns which are used on the geometric vases in our collection show the stock in trade used by the potter of the period. They consist of rows of meander, zigzag lines, shaded triangles, chequers, lozenges, wavy lines, tangent circles, wheel ornaments, etc. Some of these ornaments have a long history, being derived from Minoan prototypes; others, like the meander, were invented by the geometric potter and have in their turn a subsequent history, forming part of the heritage taken up by the vase-painters of the classical period.

In addition to these Attic geometric or Dipylon vases (as they are sometimes called, since many have been found in the Dipylon cemetery of Athens), Case M contains a few specimens from other localities. Though the principle

of geometric ornamentation is the same, certain local peculiarities are apparent.

For another type of geometric pottery well represented in this Museum, though not included in this collection, the reader is referred to the Cypriote geometric vases of the Cesnola Collection, now located in Gallery B 41.[1]

FIG. 22. COLOSSAL FUNERARY VASE

With regard to the dating of geometric vases, we have only the evidence that they are found after the latest Minoan ware and before the styles which make their appearance in the seventh century B.C. The two magnificent amphorai, with their elaborate figured scenes, evidently form the climax of the geometric style, and should therefore be dated toward the end of it, that is, in the eighth century B.C.

This epoch produced little monumental architecture or sculpture. The primitive artists of the period preferred to work in a more modest field. Besides pottery, chiefly small bronze or terracotta statuettes, some decorative work in bronze, and engraved seals of soft stone have been found. A remarkable statuette included in our collection, as a loan from J. P. Morgan, shows what could be done in the line of fashioning figures in the round (Case B). It represents a

Bronzes
Case B

[1] See Myres, Handbook of the Cesnola Collection, Nos. 501 ff.

group of a Centaur and a man (fig. 23). The proportions and general style of the figures are the same as those on the Dipylon vases, and we may safely date it as contemporary with them. Similar statuettes have been found at Olympia (see Furtwängler, Olympia, Die Bronzen, pls. XIII, XIV); some with bases, decorated, like Mr. Morgan's example, with openwork and engraved decoration on the under side. This suggests the possibility that such statuettes were hung up as votive offerings with the under side showing.

FIG. 23. BRONZE GROUP. A CENTAUR AND A MAN

Case A A few other bronze statuettes of this period, of considerably rougher execution, are shown in Case A. In the same case are several rare pieces of early Italic armor. They consist of two cuirasses (one, lent by Dr. Bashford Dean, is considerably restored), a helmet (fig. 24), and several disks. The helmet and cuirasses are elaborately ornamented with embossed designs; one of the disks, with perforations of various shapes, was probably part of a leather breastplate; while the others, decorated with embossed patterns, appear to have served as shield bosses. All the decorations are still of purely geometric character.

Case D In Case D are a number of Italic fibulae or safety-pins of various types. Such safety-pins became exceedingly popular in the Late Bronze and Early Iron Ages, when they were employed, instead of buttons, for fastening dresses. Some types, like the fiddle-bow and semicircular, belong exclusively to the Bronze Age. Others, such as the boat-shaped and serpentine, began in the Bronze or the Early Iron Ages, but continued down to the fifth and even fourth centuries B.C. The earlier examples have a short foot,

which gradually becomes elongated and is then provided with a knob at the end. The fact that these fibulae can be more or less accurately dated makes them valuable chronological data for the objects found with them in tombs. Both the earlier and later specimens have been placed together here to show the development of the types.

Glass Beads

Glass beads[1] have been a popular product from early Egyptian to modern times. A selection ranging in date from about 1000 to 600 B.C. is exhibited in the same case with the fibulae. They are of various types, the commonest being the plain and the "eyed" varieties. In the latter, circles of yellow, blue, and white glass are inserted in the beads by a method similar to that of the threads in the glass vases in Room III, Case T (see p. 84). Some of the beads have patterns arranged in spiral or zigzag lines instead of in circles. The majority of the pieces here shown form part of the Gréau Collection of Ancient Glass lent by J. Pierpont Morgan.

FIG. 24. BRONZE HELMET ITALIC

PERIOD OF ORIENTALIZING INFLUENCE
700–550 B.C.

In the seventh century B.C. a great change came over Greek art. The geometric style was supplanted everywhere by new conceptions, in which Oriental influence played an important part. This change came as a natural consequence of the conditions of the time. Greek navi-

[1] The classification of glass beads given here and in the later sections is that of Dr. G. Eisen.

gation and commerce had received a fresh impetus by the formation of Greek colonies in near and distant parts, and thereby the wealth of the cities had considerably increased. The Greeks had not only grown accustomed to seeing Oriental goods brought to them by Phoenician traders, but the colonists who had settled on the coasts of Asia Minor naturally felt the contact of their Oriental neighbors. Moreover, the monotony and conventionalism of the geometric style had begun to pall on a people gradually awakening to new ideas and energies; so that the time was ripe for the inroads of Eastern civilization. It would not have been surprising under these circumstances if Greek art had definitely assumed and retained an Oriental character. That it did not, shows the vitality of the Greek artistic genius at the time even of its infancy. Instead of adopting Oriental art wholesale, the Greek artist merely selected certain ideas and motives and with their help and under their stimulus produced creations of his own.

In examining the products of the seventh and early sixth centuries B.C., we again notice a generally uniform style, almost endlessly diversified, however, according to the localities in which they were produced. The chief impetus came from Ionia. As the probable descendants of Minoan refugees, the Ionians appear to have inherited more directly than the other Greeks the spontaneity and art sense of their ancestors. They were also closest to the Eastern influence which was reaching into Greece; so that as transmitters of the new stimulus, they may be regarded as pioneers. But to the people of continental Greece fell an equally important task. Inclining as they did, both by temperament and training, toward order and system, it was they who particularly worked up these new ideas into a new scheme and gradually evolved step by step what was to become the classical Greek style.

The seventh and early sixth centuries, then, are a period of general awakening in the Hellenic world. They mark the beginning of many cardinal elements of their civilization. Coinage was introduced from Lydia and revolutionized industrial life. Monumental architecture and monumental sculpture now became common. The Olympian games had indeed been instituted in the preceding century, but the Isthmian, Pythian, and Nemean games, the other great Panhellenic festivals that played such an important part in Greek life, were all established in the early part of the sixth century. The alphabet had been introduced by the Phoenicians in the eighth century, and by the seventh the art of writing was in general use.

FIG. 25. CORINTHIAN POTTERY

In our collection the architecture and sculpture of this period, of which few specimens have survived, are not represented. The sculpture, however, can be studied in the Cypriote statues of the Cesnola Collection, Nos. 1001 ff. The pottery, bronze, and terracotta work displayed in this room will give us a good general idea of the tendencies of the time.

In examining first the pottery, we notice immediately

the strong individuality of each fabric. The artists of every locality, though working out similar problems under similar influences, did so quite independently. Take Corinth first, since Corinthian vases are the most numerous in our collection (fig. 25; Case K). The Oriental element is here especially pronounced, a fact due probably to an early Phoenician settlement in this region. Not only are such animals as lions and panthers, which are not native in Greece, depicted with great frequency, but fantastic creatures, such as winged monsters, sphinxes, Sirens, clearly of Eastern origin, are very popular. These are arranged in friezes after the pattern of Assyrian art. The lotos-ornament and the palmette, the two chief floral decorations of Corinthian vases, are also borrowed directly from the Orient. But besides these Eastern elements there are others which are distinctly Greek. Here and there, though not as yet very commonly, we find introduced warriors marching with their shields, riders on horseback, or other human figures, and also stories of Greek mythology—an entirely new departure and destined to play an important part in Greek ceramic art. It was, of course, a natural procedure. The imagination of the Greeks had for some time been busy producing these legends, which meant to them much more than mere fairy stories; they were in a sense their history, their religion, and their genealogy. The scenes included among our vases are a representation of Odysseus and his companions blinding Polyphemus, Herakles pursuing Nessos, and Satyrs dancing. A poet on his death-bed (for that is apparently the subject represented on a plate) is also a remarkable representation.

Vases—Corinthian *Case K*

These paintings are executed in dark paint on the light clay of the vases with frequent addition of red. Incised lines are used to indicate folds, muscles, or other details. The majority of the vases are small, the aryballos and

alabastron being especially popular shapes; but larger pieces, such as amphorai, kraters, water-jars, and plates, also occur.

That the city of Corinth was the great center for the manufacture of this pottery is shown by the large quantity of vases of this style found in that city, and by the inscriptions in the Corinthian alphabet which often occur on them.[1] Moreover, the seventh century, during which this pottery was produced in such great numbers, is coincident with the rule of the great tyrants of Corinth, under whom the city attained her commercial supremacy.

FIG. 26. EARLY ATHENIAN AMPHORA
COMBAT OF HERAKLES
AND NESSOS

The popularity of this Corinthian pottery can be seen by its wide distribution. It has been found in Greece, Italy, the Greek Islands, Asia Minor, Egypt, and the Crimea. It was also occasionally imitated, especially in Italy, where an inferior, so-called Italo-Corinthian ware was produced. Several examples of this will be found in Case A.

Vases—Athenian

The Athenian ware of this period is represented in our collection by two excellent examples. One is a magnifi-

[1] There are no examples of such inscriptions in our collection.

cent amphora (fig. 26), dating from the first part of the seventh century B.C., of a ware often referred to as Proto-
Case E Attic (Case E). It is decorated with various ornamental designs and with three figured scenes on its front side: a lion devouring a deer, two grazing animals, and the contest of Herakles and the Centaur Nessos. In the last scene, which occupies a large part of the body of the vase, there are introduced, besides Herakles and Nessos, a four-horse chariot with a woman, probably Deianeira, sitting in it, and a man running at full speed, perhaps a spectator. A comparison between these scenes and those on the geometric ware is very instructive. In spite of its crudity and the almost childish idea of perspective (notice especially the way in which the heads of the four horses are painted one below the other), there are a force and a vitality not to be found in the Dipylon representations. The determined attack of Herakles and the beseeching attitude of the Centaur are convincingly represented, and are well contrasted with the quiet figure seated in the chariot. The scene of the lion and the deer on the neck of the vase is also full of spirit, the deer being especially lifelike in attitude and rendering. It is noteworthy that Oriental influence is not nearly so apparent in this vase as on the Corinthian ware; but on the other hand, there are interesting remnants both of Minoan and of geometric art, which show the manifold sources of the artist's inspiration.

FIG. 27. "PHALERON" JUG

The other Athenian vase of this period is a small jug of
Case B the "Phaleron" class (fig. 27; Case B), so called because the majority of the pieces of this type were found in that

locality. It is clearly developed from the Attic geometric ware, retaining the old technique, but showing an admixture of Oriental elements in the decoration.

Vases—Lydian

Cases F, H
Pedestals C, J

Another interesting class of pottery belonging to this epoch (probably about 600 B.C.) is the Lydian. It is represented in our collection by over forty examples (Cases F, H, Pedestals C, J; see figs. 28–30). They show a great variety of technique. Some are covered entirely with a black color, on which decorations are occasionally added in white. In others the body color is white, while the ornamentation is applied in blackish brown, or blackish brown and red. In others, again, the red color of the clay is retained, to which white or brown decorations are added. The same refreshing diversity occurs in the shapes. Though there are a few which seem to have enjoyed special popularity, the potters evidently liked to make experiments, and we find several effective forms of new outline.

FIG. 28. LYDIAN VASE

FIG. 29. LYDIAN VASE

An examination of the decorations shows that the geometric tradition was still strong in Lydia. Most of the designs, even though in new color schemes, are of purely

geometric character (see e.g. head-band, (p. 261). Some, such as the attractive wavy pattern which occurs on several of the vases, are known from Minoan times. Oriental influence is weak. Only a lotos ornament here and there and, in one case, a frieze of animals show that there was Eastern contact. Scenes from daily life and mythology do not occur. It is evident that the great impetus toward such representations which was making itself felt through most of the Hellenic world at this time did not reach Lydia. She was in fact not easily accessible, and so stood outside the general currents of the time. Hence the strong individualism of her pottery.

Most of the vases here shown are clearly of local workmanship. There are a few pieces, however, which can be correlated with other fabrics, and which are probably importations. Besides several which closely resemble Ionian work, there is a fine example of the class generally called "Cyrenaic," or more recently "Laconian."[1] It has, like the other vases of this type, decorations in blackish brown on a white background, and besides the purely ornamental designs, a sphinx is painted in the interior. This class of vases appears to have been produced in the first half of the sixth century B.C.

One of the marked characteristics of the seventh-century Greek pottery which we have been considering is the popularity of "ground ornaments" introduced into the figured scenes; that is, the background of these scenes is filled with decorative ornaments, which have nothing to do with the subjects represented, but are due to an aversion to empty spaces on the part of the artist. This aversion, or *horror vacui*, as it is technically called, is, of course, a direct inheritance of the geometric age. At the begin-

[1] No. 14.30.26

ning of the sixth century B.C. this feature was at last dropped. The artist was becoming more and more interested in the subjects he was representing, and rightly felt that these meaningless ornaments confused his pictures. Important technical innovations were also introduced. The clay was burnt to a rather deeper red, and the black glaze was greatly improved. This period marks the beginning of the so-called black-figured style. It is taken up in many localities both in Greece proper and in Ionia; but

FIG. 30. LYDIAN VASE

in Athens, as we shall see in the next chapter, it received its greatest development.

In our collection this early black-figured style of the first half of the sixth century is represented by only a few examples; these have been placed in Cases A and B. Two, an oinochoë, and a fragment of a large krater with a contest of warriors, are specimens of Corinthian ware (Case B); two others are Athenian amphorai of the class often referred to as Tyrrhenian (Case B); and two are probably of Ionian manufacture (Case A). The Ionian examples are of special interest, for Ionian work ranks highest, both in imagination and in spirited execution, of all Greek products of this period. The pieces here shown, however, are not typical. An amphora with a representation of fighting warriors, and an oinochoë with Herakles and the Nemean lion, are really of

Cases A and B

an unknown fabric; but the creamy background and the intense, forceful action of the figures make an Ionian origin probable.

Vases—Etruscan *Cases N-R*

Besides these Greek vases, a collection of Etruscan pottery is exhibited in this room (Cases N, O, P, Q, R). The origin of the Etruscans still remains one of the unsolved problems of archaeology. According to Herodotos they came from Lydia; according to other theories they were autochthonous or came from Central Europe across the Alps. But whatever their original home, we know that by the ninth century B.C. they were settled in the north of Italy and gradually became a powerful nation. The important place which is assigned to them in classical collections is due not to their own artistic originality, but to the fact that they, more than any other early Italian people, appreciated the beauty and significance of Greek art and made it their own by extensive importation and imitation. We shall see in the next section how closely allied Greek and Etruscan art became in the archaic period. In this early epoch, when Greek art itself was still in its infancy and looked to outside influences for stimulus, the dependence of Etruscan on Greek art was naturally not so close. But even then Corinthian and Ionian pottery were imported in large quantities. There was also, however, a flourishing output of native pottery, which, though imitative in shapes and decoration, was quite original in technique. The two fabrics represented in our collection are a red polished ware and the black "bucchero" ware, the Etruscan pottery par excellence. The red ware is found mostly in tombs of the seventh century B.C., and is either plain or decorated with incised, stamped, or openwork ornaments. Among our examples the most important are a plate with a stamped frieze (South Wall), two large cauldron-stands, and a "Canopic"

jar, with a cover in the shape of a primitive head, intended for keeping the ashes of the deceased (Case N).

The black "bucchero" ware—made of a blackish clay produced probably by fumigation in a closed furnace—is well represented in our collection (see fig. 31). The earliest examples (Case N) are hand-made and are generally small vases of primitive forms and heavy clay, the decorations engraved with a toothed wheel or a sharp tool. The

FIG. 31. ETRUSCAN BUCCHERO VASES

wheel-made variety (Cases O-R) shows a gradual development in shapes and ornamentation and a better quality of black clay. At first the vases are plain or decorated only with horizontal lines, while the shapes are clumsy. Gradually the latter show Greek influence, and a relief decoration is introduced. These reliefs, consisting of animals, monsters, human figures, and masks, show in their style the influence of Egypt and Mesopotamia, as well as of Greece. Both pottery and bronze work appear to have served as models. A separate class is formed by a series of vases decorated with small flat reliefs, probably stamped by means of a wheel or cylinder. The same design is repeated several times around the vase. A few examples will be found in Case R. Besides the regular shapes of am-

phorai, jugs, bowls, and cups, a number of tray-like objects have been found, usually called braziers, or *focolari* (Case R). These were probably used in Etruscan funeral rites. The small articles found in them, such as spoons and bowls, suggest that they had to do with eating; and it is probable that either the banquet of the deceased was served in them or that they were used at ceremonies in memory of the dead.

This black bucchero ware is found in the Etruscan chamber tombs from the seventh to the fifth century B.C., side by side with the imported Greek fabrics. Though inferior to the latter in the interest of its decorations, it nevertheless has a strong decorative quality; and the fine, sturdy shapes and the rich, black coloring make a direct appeal to our modern taste.

FIG. 32. TERRACOTTA PLAQUE MOURNERS AT A FUNERAL

Bronzes

The bronzes and terracottas of the period show the same stylistic characteristics observed on the vases. A bronze kylix, or cup, is decorated with engraved designs similar to those which occur on Corinthian vases of the seventh century, and has been placed with them, in Case K, for comparison. The ornamentation consists of a frieze of animals with a border of lotos buds beneath. The animals are mostly of the monstrous shapes borrowed from Eastern art—a winged goat, a lion, a panther, a winged panther, a winged lion with the head of a bearded man, and a griffin. The background is filled with ornaments. These designs are first sketched with a sharp instrument and are

then gone over with another instrument, producing instead of a continuous line a series of hatched lines.

Case B

The other bronzes have been placed in Case B. An ornament worked in *à jour* relief represents two lions heraldically grouped on each side of a lotos flower. A handle of a large vase decorated with sphinxes and reclining figures, and a plate ornamented with a frieze of winged monsters are Etruscan rather than Greek in style, and date from the seventh or early sixth century B.C.

Terracottas

A terracotta plaque of the late seventh or early sixth century B.C. is a rare piece of great interest (fig. 32; North

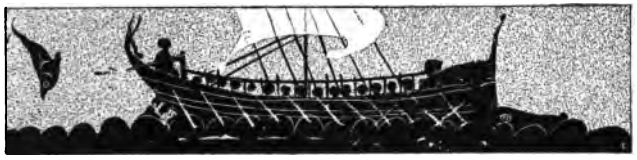
FIG. 33. ETRUSCAN GOLD FIBULA

Wall). It is decorated with a funeral scene in low relief on which numerous traces of the original paint are still visible. The treatment of the subject is reminiscent of the representations on the geometric vases (see pp. 40–42). The dead woman is laid out on a couch, surrounded by five mourning women, tearing their hair in an attitude of lamentation. The style is still very archaic. The features are heavy, the hair is depicted as a series of horizontal rolls, and there are many mistakes in drawing. But the figures are no longer mere angular abstractions, as they are on the geometric vases, and the artist shows a new interest in making the scenes lifelike and animated. The relief was found at Olympos, and is therefore presumably of Attic workmanship.

A terracotta head from Thebes is of a primitive type

Case B and dates probably from the seventh century B.C. (Case B). It is about three-quarters life size, and wears a close-fitting cap and earrings of a double spiral type. All over the surface are extensive traces of color.

Jewelry A few pieces of gold jewelry belonging to this period are exhibited in the Gold Room (Floor II, Gallery 32). They show an extraordinary technical ability and speak highly for the skill of contemporary goldsmiths. A beautiful Etruscan fibula (fig. 33) of the seventh century B.C. is decorated with animals in extremely fine granular work; while two spirals, perhaps pendants of earrings, are ornamented with human heads and balls, similarly covered with fine granular patterns. The latter are probably of Phoenician or Ionic workmanship of the eighth or seventh century. The types of the heads are strongly Oriental in character.



THIRD ROOM

ARCHAIC PERIOD

SIXTH CENTURY B.C.

THE early political history of most Greek states was marked by the change first of monarchies into oligarchies, and then, when the rule of the nobles who had usurped the power became intolerable, of oligarchies into tyrannies. The origin of these "tyrannies" was thus in many cases the assumption of power by a liberator rather than an oppressor of the people; and since these "tyrants" were often strong and wise men, their rule was generally marked by a restoration of general order and an enlightened cultivation of the arts. Thus Athens under the reign of Peisistratos, in the second half of the sixth century B.C., became a powerful state with a flourishing, far-reaching commerce. And the same may be said of a number of other states. The conditions, therefore, were favorable to the development of Greek art.

The sixth century is accordingly a period of growth in every direction, though not yet one of final achievement. The artists were still battling with the manifold problems which confronted them; but, thanks to the efforts of the past, they had passed the stage of primitive beginnings, and had evolved certain standards which were to remain

decisive. In other words, Greek art was well headed on the way toward the accomplishment of its ideals, but a difficult road was still before it. It had learned from other nations all that they could teach, and was now confronted with questions which the others had never solved, but which the Greeks felt should and could be solved. It is the patient determination which they brought to their task, coupled, of course, with a great artistic genius and appreciation of beauty, which made Greek art what it finally became. To us, this period of persistent struggle by highly gifted artists is one of peculiar interest and fascination; for here we see worked out before our eyes the great problems of correct representation. To model and paint the human body and its drapery in full front, in profile, and from every angle; to represent it at rest and in motion; and to do this correctly in every detail, was what the archaic Greek artist regarded as the task which above all else required solution. Nowadays we take these things for granted—but only because they were solved for us once for all in Greek art. When the Greeks had once accomplished this, they proceeded to other tasks; but they felt, and we know now how rightly, that they could not use the human figure or anything else as a proper vehicle for expression with faulty modeling or drawing.

In order to attain his ends the archaic Greek artist selected a few types and worked at these with wonderful concentration, improving steadily as he went on. This systematic procedure remained one of the chief characteristics of Greek art. Even as late as the fourth century B.C., when complete freedom of representation had long been attained, the same poses for various figures were used again and again. There are other questions which the archaic artist decided once for all for himself and his successors. The monstrous shapes of the East were definitely

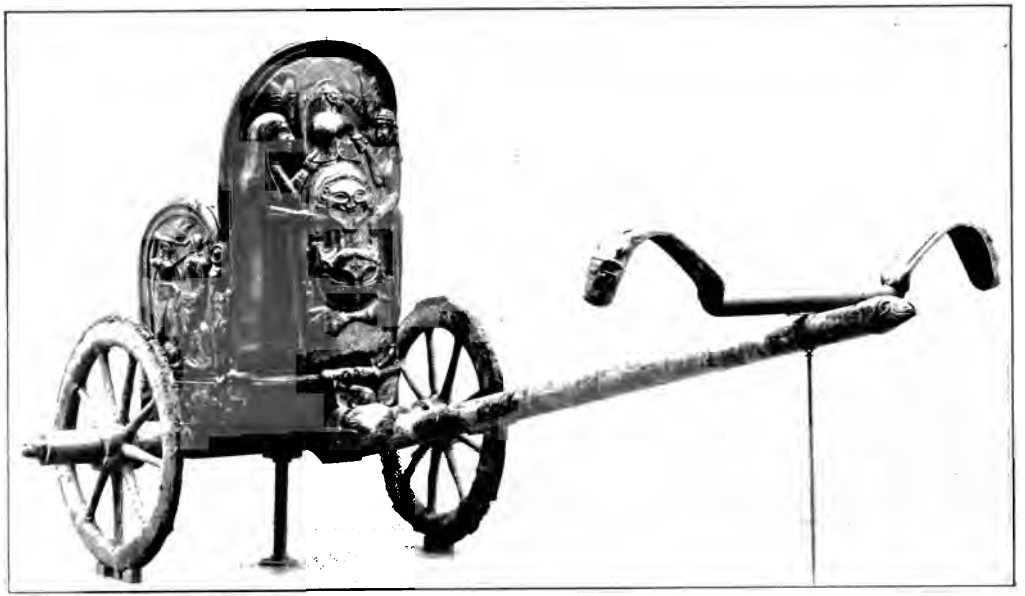


FIG. 34. ETRUSCAN BRONZE CHARIOT

discarded, or at least given a subsidiary place. The gods and heroes were represented in human form; and since they played an important part in the art of the period, this helped to concentrate the attention of the artist on the human body. In his representation he was strongly influenced by the athletic ideal, which had been fostered in Greece by the great Panhellenic festivals. At these, citizens from every Greek state competed in athletic contests, and victory was regarded as one of the highest honors which could befall a human being. Consequently, great importance was given to the beauty and development of the human body; moreover, the artist had ample opportunity to study it every day while the youths and men practised their various sports. It is natural, therefore, that he should select the athletic type for his representations. It is observable both in the male and in the female forms. The former is often represented completely nude, and is always muscular and vigorous. The latter is commonly draped, but of a slender and comparatively straight shape—very different from the former Minoan ideal.

The Museum owns a number of first-rate pieces of archaic sculpture. The larger marble pieces have been placed with the other sculptures in the Central Hall, and are described in the chapter dealing with that gallery (p. 203). But some of the smaller marbles and the sculptural work in other materials have been assembled in this room.

Bronzes
Case M

In the large center case, M, is exhibited one of the most famous objects in our collection—the Etruscan bronze chariot from Monteleone (fig. 34). It is the only complete ancient bronze chariot known, and constitutes one of the most notable examples of antique metalwork. It was made of wood with bronze sheathing and iron tires. When found, it was in a very fragmentary condition; the wood

foundation is entirely new, but no new pieces of bronze were inserted; the pole has not been constructed to its full length.

The plates which form the sheathing of the chariot are of very thin bronze, and are richly ornamented with reliefs in repoussé work with incised details. The chief decoration is on the outer surface of the body of the chariot, and is divided into three panels with a band below, corresponding to the natural divisions made by the structure of the chariot. In the central panel a warrior is represented receiving his armor from his wife before setting out for battle; on the left, a warrior is fighting and conquering his enemies; while on the right, a third warrior is driving a winged chariot. All three subjects are well known in archaic Greek art; some of the accessories—such as the fawn on the central panel, the recumbent female figure on the right, and the birds—are best explained as decorative motives introduced to fill the space, as we find them on the Greek vases of the period. For by the middle of the sixth century B.C. Etruscan art had become entirely dependent on Greek art. Not only were Greek products imported in great quantities, but the Etruscan artists set themselves to imitate closely the Greek style, the Greek technique, and the subjects of Greek mythology and life. But though the products of the two countries are thus closely related, it is seldom difficult to distinguish between the works of the originators and of the imitators. The figures on our chariot are all more or less conventional, without that lifelike animation which is characteristic of Greek work. Moreover, the adaptation of the figures to the spaces they decorate shows the lack of dexterity we should expect from an Etruscan imitator. The beauty and richness of the incised ornaments (see e.g. tail-piece, p. 86) are only another argument for Etruscan workmanship, for

it is just in such decorative work that the Etruscans are known to have excelled.

Case S A number of objects found in the tomb with the chariot have been placed in Case S. They are of a miscellaneous character, consisting of clay, bronze, and iron utensils, and are of great interest in showing the variety of articles placed in tombs with the deceased. Among them are two Athenian black-figured kylikes, of a type dating from about the middle of the sixth century, which help to fix the date of the chariot.

FIG. 35. BRONZE STATUETTE
A CENTAUR

Bronzes—Statuettes

Our collection comprises a number of smaller sculptural works in bronze belonging to this period. The most important is a nude dancing girl which once served as a mirror-support (fig. 36; Case H). She is represented standing on the back of a huge frog and playing upon a pair of cymbals. The modeling of the slender body and limbs shows a keen appreciation of the beauty of natural forms, and much understanding in expressing the relation of muscle to bone. The head, however, has still all the shortcomings of archaism—the ears placed too high, the eyes on nearly the same plane as the forehead instead of being sunk below it, the meaningless smile of the mouth, and a primitive rendering of the hair. The feet, moreover, are carelessly modeled. Therefore the date of the statuette can hardly be later than the middle of the sixth

Case H

FIG. 36. BRONZE MIRROR STAND

century B.C. Though it was found in Cyprus, it presumably did not originate there, since it shows no affinities with Cypriote art as distinguished from the pure Greek art of the period. It is probably the product of a Peloponnesian school.

Case O Other bronze statuettes of the sixth century (Case O) show the same earnest study of nature coupled with a limited ability to express it. A characteristic early specimen is the figure of a running youth, represented as kneeling on one knee, with his head and the upper part of his body in full front, while the legs, from the waist down, are in profile. The figure of an Arcadian peasant, wearing a pointed hat and a mantle carefully fastened across his breast, is an attractive piece. On the plinth of the statuette is incised an inscription: "Phauleas dedicated it to Pan." Pan was the chief god of the Arcadian peasants, so that this statuette of the peasant Phauleas was an appropriate offering to his god. A figure representing a man playing the lyre is inscribed on the back: "Dolichos dedicated me." It too was clearly an offering to a deity. Another specimen of the rigid standing type is a statuette of Apollo, wearing the chlamys in shawl fashion and grasping a bow in one hand. The nude standing male and female types are represented by several statuettes of which the most notable are a so-called Apollo grasping a round object in one hand, and a nude female figure hold-

FIG. 37. BRONZE STATUETTE. A BOY CARRYING A PIG

ing a lotos-bud. The statuette of a horse, lent by Junius Morgan, is an interesting example of early animal sculpture. The statuette of a Centaur, lent by J. P. Morgan, shows how successful the archaic artist sometimes was in the portrayal of rapid motion (fig. 35). The Centaur is represented in full gallop, swinging an object (which may be a branch or a club) in both hands, ready for the attack. The rendering of the features and of the hair shows many archaisms, but the body itself is modeled with masterly understanding of the essential.

FIG. 38. BRONZE GROUP SEILENOS AND A NYMPH

Case B

Three fine examples of advanced archaic art have been placed in Case B (figs. 37-39). They are a youth of stocky build carrying a pig on his shoulders, a statuette of Herakles with a lion's skin wound round his waist, and a group of Seilenos and a nymph. Herakles is represented as kneeling on one knee, like the early running figure in Case O; the upper part of the body, however, is no longer in full front, but turned partly sidewise, and the portrayal of the features is more successful. Though the attributes of the statuette are missing, both hands being broken away, we know from analogous figures that he held a club in his right hand, and a bow in his left. The group of Seilenos and a nymph is full of the naïve touches which constitute so much of the charm of archaic Greek art. He is represented kneeling on one knee, looking up in an appealing way at the nymph who is sitting on his shoulder; she

is raising her hands with a deprecating air, as if to ward off his advances. The execution is excellent; both the nude, vigorous body of the Seilenos and the dainty draped figure of the nymph are beautifully modeled, and all details, such as the incised lines of the hair and little folds of the garments, are carefully rendered.

Case D The statuette of a draped, standing girl (Case D), lent by J. Pierpont Morgan, is one of the finest Etruscan statuettes in existence. It has all the grace and delicate charm which distinguish Greek art without giving any suggestion of artificiality due to imitation. The features are carefully modeled and no longer in the primitive manner, but in the developed archaic style. Moreover, there is a distinct attempt to make the form of the body show through the drapery, the rendering of the chest being particularly good. An analysis of the dress, however, betrays the copyist. She is supposed to be wearing above the chiton a himation of early style, like the one represented on the marble statue described on p. 208. Its rendering, however, clearly shows that the artist did not understand what he was representing. Instead of making it pass round the figure front and back, he has treated it merely as a sort of front panel, terminated on both sides and not appearing at all on the back. There are also other errors, particularly in the treatment of the hair, where the loops, which should pass over the temples, are represented as separate tufts of hair. The general effect of the hair, how-

FIG. 39. BRONZE STATUETTE HERAKLES

ever, is admirable; especially at the back, where its smooth, glossy surface is reproduced with extraordinary ability.

Bronzes—Utensils

Besides these statuettes our collection comprises a number of bronze utensils or parts of utensils, which all testify to the great decorative instinct of the Greeks. Not only do the shapes show distinction and grace, but the objects are mostly ornamented with fine decorations. For to a Greek it was not enough to have an article useful; it also had to be beautiful. And as a result his humblest household articles are now exhibited in our museums as works of art.

FIG. 40. BRONZE JUG

Ten vases, said to have been found together in a tomb at Cività Castellana, are excellent examples of such work (Case E). They consist of three jugs with beaked, trefoil mouth and high-shouldered body (see fig. 40); four cylindrical jars; a patera with long handle (see fig. 41); a silver cup with bronze handle; and a vessel of which only the round mouth is preserved. The bronze pieces are all covered with a brilliant blue patina. In elegance of form and in precision and delicacy of workmanship such products have rarely been surpassed. The handle of the patera in particular, with its elaborate decorations in relief and openwork, may be regarded as a masterpiece of Greek decorative art.

Case E

Other fine jugs and handles will be found in Case O, and in the desk case C by the window.

Cases C and O

In Case J are shown a few pieces of armor which belong

Bronzes—Armor *Case J*

to about this period. Two are helmets of the so-called Corinthian type, which was in general use from the seventh to the early fifth century B.C. One is of the early type, made of fairly thin bronze, of equal thickness throughout, and with small holes around the edge for the attachment of the lining. The other is of the later type, in which the cheek-pieces and especially the nose-piece were made of thicker bronze than the rest of the helmet, and the small holes around the border were dispensed with, the lining being now needed only on the crown and the neck. It is of much more shapely form than the other, and is decorated along the edge with a finely executed border of spirals. A third helmet, of the so-called Attic type, differs from the foregoing in several respects, especially in the shape of the cheek-pieces, which are cut so as to leave the ears free. It was used from the sixth to the fourth century; our example dates probably from the end of the sixth.

FIG. 41. BRONZE HANDLE OF A PATERA

A pair of greaves made of rather thick sheets of bronze, and with the outlines of the calves roughly modeled, belong probably to the sixth century B.C. They were kept in place by their elasticity.

Marbles *Case G*

In Case G is a marble lamp, beautifully ornamented with sphinxes, sirens, lions, and other animals, in flat relief (fig. 43). The work shows great delicacy and refinement. A small piece belonging to this lamp is in the Museum of Fine Arts in Boston, and has here been reproduced in a plaster copy. The lamp originally stood on an iron pedestal, of which

traces still remain. It may have served to light a temple.

A marble head of a youth from a relief (placed on top of Case Q) is noteworthy for the treatment of the eyes, which are left hollow, and were evidently intended to be inlaid with some other material.

Terra-cottas *Case J*

The terracotta works of the period have been placed mostly in Case J. They show the same gradual development from primitive archaism exhibited by the objects in marble and bronze. Three larger pieces, a female mask from Rhodes, one from Lydia, and a head in the round wearing a pointed cap, are excellent illustrations of the archaic treatment of the head, and of its difficulties in the modeling of the eyes, mouth, and ears. The statuettes are chiefly of seated female figures, in characteristically stiff attitudes, but of a certain charm and dignity. They may represent either goddesses or votaries. Several still show extensive traces of coloring on their surface. A statuette of a standing female figure, from Lydia, is in the same attitude as the two marble figures described on pp. 208-211. Interesting pieces are, further, two animal statuettes, a goat and a stag, and several small vases modeled in the form of heads and figures.

FIG. 42. IVORY RELIEF A GIRL PLAYING THE LYRE

An ornamental tile from Lydia is an effective decorative piece, and illustrates the employment of painted terracotta in architecture; as do also several antefixes and a revetment with a decoration of palmettes and lotos flowers, all

said to have come from an Etruscan temple at Cervetri. These pieces have been placed at the top of the wall cases J, P, R, S, and on the west wall.

Case C

Among the miscellaneous material shown in Case C two reliefs are of unusual interest both for the materials in which they are worked and for the excellence of their workmanship. One is in ivory and represents a girl playing the lyre and dancing to its music (fig. 42). It probably served to decorate some curved object, perhaps a box.

Ivory

Amber

The other relief is in amber and represents a woman and a boy reclining on a couch, at the foot of which a little child (slave-boy?) is sitting (fig. 44). The woman is holding an ointment vase and is dipping something into it. The figures have no other attributes, and it is difficult to identify them with any mythological personages, if such were intended. Perhaps we have here a representation of the goddess Aphrodite and her young favorite Adonis. The group apparently served as an ornament of an object, remains of the original iron rivets being still preserved. It is said to have been found at Tarentum, and is a loan from J. Pierpont Morgan.

Glass Beads

Case C also contains a fine collection of beads of the sixth and fifth centuries; for since approximately the same types were used during both those periods, they are here shown together. The majority are "eyed" beads, of which we saw earlier varieties in Room II, Case D. A comparison with them will show the greatly increased skill and finish with which the bead makers now worked. A new technique is that of leaving drops of glass protruding from the surface. The beads in the form of grotesque masks are quaint products, clearly showing Oriental influence. Most of the examples here exhibited form part of the Gréau Collection of Ancient Glass, lent by J. Pierpont Morgan.

Pottery

One of the most remarkable phenomena in the history of Greek vases is the absorption of the market of the world by Athenian ware. In the seventh and early sixth centuries there were flourishing ceramic centers all over Greece and her colonies, and each of these produced its own individual pottery. The result was, as we have seen, that there was a great variety of fabrics, with different techniques and styles. By the second half of the sixth century a change began to take place. Local fabrics in the different parts of the Greek world gradually disappeared, and Athenian ware took their place. This wide distribution of the products of one community over an area which included Greece Proper, the Aegean Islands, the Cyrenaica, Egypt, Asia Minor, the Crimea, and above all Italy and Sicily, is eloquent testimony to the powerful commerce and rising artistic importance of the city of Athens.

FIG. 43. MARBLE TEMPLE LAMP

FIG. 44. AMBER GROUP

The great popularity which these Athenian vases enjoy above all other Greek pottery at the present time is due to various causes. First of all, the shapes show a beauty of line and proportion and a refinement of detail which place them in the front rank of artistic pottery; for the forms, which up to the sixth century had been of great variety, now became standardized, and the potter spent all his energies in perfecting a few selected shapes. The commonest of these are

shown in fig. 45. Moreover, an important invention was made which was to determine the character of Athenian pottery. This was the production of a black, luminous glaze,[1] of astonishing durability, which finely set off the rich coppery red of the native clay. But most important of all was the fact that the decorations on the vases were now definitely confined to scenes from daily life and from mythology. The rows of animals, so popular in the seventh century, appear only rarely, in subsidiary places, and the figured scenes, which had been getting more popular in the early sixth century B.C., are now practically universal. This feature adds a new interest to Greek ceramics. They are now no longer beautifully decorated objects which once served as utensils to the Greeks, but they form one of the chief sources of our knowledge of Greek life; for they present us with a beautiful series of illustrations of the great stories of Greek gods and heroes, and show us the men and women of the time engaged in everyday pursuits.

Besides the figured scenes, another part of the decoration adds greatly to the attraction of Greek vases, namely, the ornamental designs. They are indeed among the most successful products of the Greek draughtsman. They were employed for dividing the surface of the vase into its component parts, they form effective framings for the chief compositions, and they decorate spaces not occupied by either the figured scenes or the black glaze. Occasionally, as on several fine examples in our collection, they form the sole decorations. The favorite motives are the lotos flower and the palmette (borrowed in the preceding century from the East, but now transformed into thoroughly Greek compositions of remarkable elegance), the meander, ivy and laurel wreaths, rays, and tongue pattern.

[1] The composition of this glaze has been the subject of much investigation. It contains no lead, as do most of the modern glazes.

The technique of these Athenian vases during the sixth century is the so-called black-figured, that is, the designs were painted in black on the red color of the clay. The details of the figures and ornaments were scratched in with a pointed instrument, and purple and white used as acces-

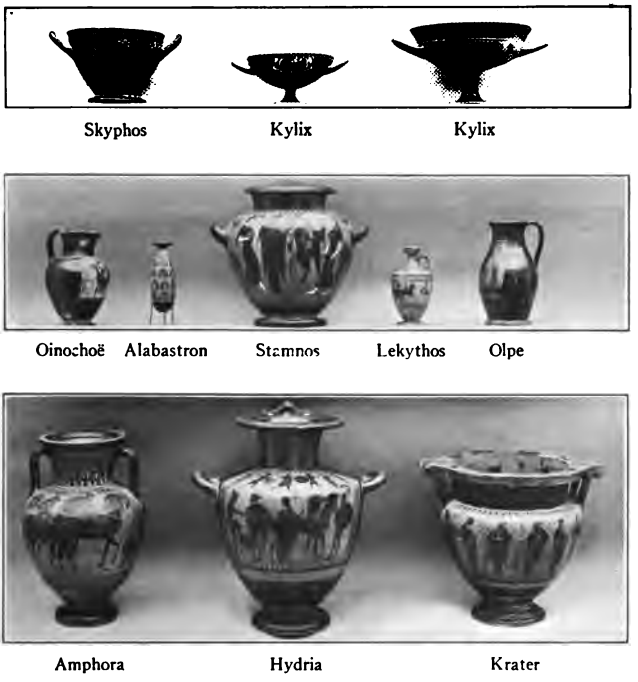


FIG. 45. SHAPES OF ATHENIAN BLACK-FIGURED VASES

sory colors. Sometimes a white slip was used on the body of the vase, in which case the black figures stand out against white instead of red.

Our collection of Athenian vases is fairly representative and gives a good general idea of this ware. In the figured scenes we shall observe many of the same characteristics

as in the sculptural works of this period; notably the charming simplicity of conception and the delicate feeling for beauty. They also show the same stylistic limitations, the inability to represent an eye in profile, the slow but gradual development in drawing the folds of a garment, and the limited knowledge of perspective. But there are certain rather arbitrary conventions in the vase-representations with which the sculptor dispensed; for instance, that of representing men's eyes round and women's eyes oval, and painting the flesh of men black and that of women white.

The more important vases in our collection have been placed mostly in the free-standing cases A, F, K, L, N; while those of less good preservation or workmanship will be found in the wall cases P, Q, R.

Case K In Case K are several vases which deserve special notice. A krater (a vase for mixing wine and water), with a combat of Herakles and Apollo for the Delphic tripod, is executed with beautiful, detailed work. The contestants are in the center of the scene, each supported by his charioteer and favoring deity—Athena backing Herakles, Artemis her brother Apollo. The names of the figures are inscribed, according to the common custom of the period. A picturesque feature is the painting of boats on the inside of the neck of the vase (see head-band, p. 59). When the krater was full, these would appear as floating on the wine.

A hydria (water-jar) has a picture of women going to a fountain with their pitchers to fetch water—a custom which may be seen in modern Greece and Italy to this day. It will be noticed that the pitchers the women are carrying are of the same shape as the vase on which the scene is painted.

A kylix (drinking-cup), on the upper shelf, signed by the potter Nikosthenes (NIKOSΘENES MEΠOIESEN—

"Nikosthenes made me") is our only important signed vase of this period (fig. 46). We may suppose that a signature meant then what it has since, that the maker, being proud of his work and perhaps afraid of imitations, liked to attach his own stamp to his products. Nikosthenes was the most productive of all known Greek potters, judging at least by the number of vases bearing his signature which have survived,

FIG. 46. KYLIX SIGNED BY NIKOSTHENES

for there are altogether about eighty examples of his work known. The designs on our vase—a chariot scene and Dionysos with Satyrs and Maenads—are not executed with great finish; but as a specimen of pottery, that is, from the point of view of the shape, the baking, and the quality of the black glaze, it is a magnificent specimen.

A small kylix of the so-called "Kleinmeister" type is our only other signed example of this period. On this the signature XSENOKLES EΠOIESE is the chief ornamentation. Two vases have representations of musicians. A small amphora shows a boy singing to the flute, and a man dancing and playing the lyre. The platforms on which the musicians stand indicate that they are playing in a contest. On an oinochoë (wine-jug) is a scene of a youth playing the lyre to three admiring ladies—a beautiful example of the grace and refinement of archaic art. It should be

noticed that across this scene is the inscription EVΦILE-TOS KALE, "handsome Euphiletos." It apparently became the fashion with Athenian vase-painters to inscribe their products with the names of prominent youths, coupled with the word καλός. This picturesque custom has definite archaeological value, for it brings in close connection the vases bearing the same favorite's name, not only because a potter is apt to pay this compliment to a favorite youth on a number of his vases, but also because vases with the same καλός name are naturally chronologically near to one another. Sometimes no definite name is given, and the inscription reads simply ὁ παῖς καλός, "the handsome youth."

Case L Among the vases in Case L are several with scenes of horsemen and warriors (one left unfinished), while two show exploits of the popular hero Herakles—his contest with the sea monster Triton, on a hydria (fig. 47) and the bringing of the Erymanthian boar, on an amphora. The latter scene is treated with great vivacity and humor. Herakles is represented as holding the wild boar over king Eurystheus, who in his terror has hidden in a large jar and is begging Herakles to spare him. On either side of this group are Athena, Herakles' protectress, and his friend Iolaos. On the top shelf are three kylikes with a low foot and with large eyes painted on each side. They are not Attic, but presumably the products of an Ionian school of the Cycladic Islands.

Case A In Case A are a number of kylikes (drinking-cups) and lekythoi (oil-jugs) of excellent workmanship. On a kylix on the top shelf, the birth of Athena from the head of Zeus is rendered with charming naïveté. Athena is depicted as a diminutive figure standing fully armed on the lap of Zeus, who is quietly sitting on a folding stool and holding his sceptre. On either side is a birth-goddess lifting one hand

in the usual gesture of surprise or joy. On another kylix Achilles is pursuing young Troilos and Polyxena. He has surprised them at a fountain where Polyxena was drawing water; the jar she was filling is lying on the ground and a frightened rabbit is running across the scene. On a skyphos (a deep drinking-cup) on the middle shelf are two athletic scenes—two boxers and two wrestlers. In each case trainers watch the contest to see that the rules are properly observed. The four lekythoi on the same shelf are painted with great delicacy. One, with a white ground, shows a spear-thrower and a jumper carrying on their exercises to the music of the flute (see cover design). On a second, Herakles is swinging his club against Queen Hippolyte, while the other Amazons are retreating in haste. The subjects on the other two are Pholos pouring out wine as a gift to his guest Herakles, and a chariot scene. The kylikes on the bottom of the case are decorated chiefly with ornamental designs and show the beautiful use made of such motives by the Greek vase-painters (see headband, p. ix).

FIG. 47. HYDRIA
HERAKLES AND TRITON

Case F On the vases in Case F are several interesting subjects—Theseus fighting the Minotaur; Herakles struggling with the Nemean lion, and bringing back the three-headed dog Kerberos from the Lower World; a cock-fight; and a warrior carrying a wounded companion from the battlefield. The latter may be either contemporary Athenians or Homeric heroes. The vase on the bottom of the case, with the incurving rim and lid, is of uncertain use, for this shape has not been definitely identified with any Greek name.

We have seen that the important part played by athletics in Athenian life is reflected also in the vases. The most interesting vases in this connection are the so-called Panathenaic amphorai, of which four splendid examples *Case N* will be found in Case N. We know from Greek literature that such vases were filled with olive oil and given as prizes at the Panathenaic games held at Athens every four years. On one side is Athena (see fig. 48), always represented fully armed, standing between two columns on which cocks are perched. The inscription TON AΘENEΘEN AΘLON, "from the games at Athens," is painted alongside one of the columns. On the other side is the contest for which the prize was awarded. Our specimens show a foot-race, a horse-race, a chariot-race, and a pankration—a favorite sport consisting of a mixture of boxing and wrestling (fig. 48). All are executed with much spirit. The horse-race is indeed a masterpiece in the representation of rapid motion.

Besides these four Panathenaic amphorai, there are two other amphorai, likewise decorated on one side with Athena and on the other with an athletic contest, but of a different shape and without the inscription. Such vases are now generally explained as imitations of the Panathenaic amphorai, employed for general household use, but not given as prizes at the games.

A number of vases with scenes executed on a whitish ground instead of the red clay have been assembled on the top shelf of Case P. Perhaps the most attractive is a little lekythos, lent by Albert Gallatin, showing Herakles seizing the Erymanthian boar. To be unencumbered in his task he has hung up his bow, his quiver, his club, and his

Case P

FIG. 48. PANATHENAIC AMPHORAI

mantle on the trees. An amphora on the third shelf from the top has a picturesque scene of Dionysos and Ariadne surrounded by their gay retinue of Satyrs and Maenads. On the bottom shelf should be noticed two hydriai with representations of Herakles struggling with the sea monster Triton, treated in much the same manner as on the hydria in Case L; and a third hydria, on which is a representation of a marriage procession, with the bridegroom and bride in a chariot, similar to scenes on vases in Cases Q and R. For the vase-painter adopted the same methods as the sculptor; he devised certain types and worked at

these with astonishing persistence. Thus we find even in our comparatively small collection a large number of similar representations, similar but never identical; for though the Greek artist had the perseverance to keep to one path until he reached perfection, he had none of the machine-like instinct for exact repetition.

Case Q In Case Q the most interesting vases are (on the third shelf from the top) two small amphorai, one with a representation of Hermes stealing the oxen of Apollo, the other with Herakles about to throw a large rock on Kyknos; and a hydria with a scene which is evidently an excerpt from a larger picture of Troilos and Polyxena fleeing before Achilles. Polyxena's water-jar is lying on the ground, broken in two. On the small shelf above this is a miniature Panathenaic amphora with Athena on one side and a victorious athlete on the other, probably a child's toy. A lekythos on the top shelf has a rather uncommon subject —Helios, the sun god, driving his four-horse chariot. It should be noticed how naïvely the painter solved the difficult problem he undertook of representing four horses in front view, by simply showing two in profile to left and two in profile to right.

Case R In Case R (left half, second shelf from the bottom) are two pieces of a rare shape, known as onos. They are not, strictly speaking, vases at all, but utensils; for they fitted on the knee and were used by women in carding wool. On the bottom of the case are several amphorai with chariot scenes. In most of these the artist was content to represent his horses entirely in profile, thus avoiding complications of perspective; but on one he has tried his hand in depicting at least two partly in front view—with as yet not very successful results. Finally must be mentioned a large vase of a shape called loutrophoros (bottom shelf, right half of case). Such vases were used both to carry

water for the nuptial bath, and to place on tombs of unmarried persons—the idea apparently being that the deceased had been wedded to Death. Our vase must have been used for the latter purpose; for it is decorated with a scene of funeral rites, with the dead man laid out in state and surrounded by mourners. It is very fragmentary and has been largely restored.

FIG. 49. EARLY HAND-MODELED GLASS

Gems

Another art which began to be widely practised in Greece in the sixth century is that of engraving gems. The technical inspiration had come from the Orient, from whom Greece relearned (for she had known it in Minoan times) the working of hard stones with a wheel. The home of the art was probably Ionia, but it soon spread to the rest of Greece, and was eagerly imitated in Etruria. The stones of this period are chiefly of the scarab shape, and they served a practical purpose, that of the seal. The subjects represented are similar to those we find in sculpture, and the stylistic advances made during the period are reflected in the gems. We find here, as in the vases, a highly developed sense for adapting the figures to the space they decorate, but on the gems it is even more noticeable, because the composition is compressed into so small a space.

Case C Our collection includes examples from both Greece and Etruria (Case C). A charming specimen, probably from Ionia, shows Hermes, draped, holding his messenger-staff and a flower. Several good gems from Cyprus, forming part of the Cesnola Collection, are exhibited here, for they are clearly products of pure Greek rather than Cypriote style. On one is represented a winged female figure, holding a flower in the characteristic, dainty posture of archaic art; on another a youth is seizing a crouching girl by the hair; on a third a man is standing between two prancing horses; while on several others are animals in various attitudes.

FIG. 50. GOLD ORNAMENT

Glass

In sixth-century Greek tombs are frequently found glass vases of a type evidently derived directly from Egypt. A beautiful collection is shown

Case T in Case T (see fig. 49). These vases are not blown—the invention of blowing glass not having been made until shortly before the Christian era—but modeled by hand over a core. The variegated patterns we see on them were apparently produced by applying threads of colored glass on the surface of the vase while it was still hot, incorporating them by rolling, and then dragging the surface in different directions with a sharp instrument. Such vases, chiefly of the alabastron and oinochoë shapes, continued in Greek lands until the fourth century; and as no excavation data are obtainable for our specimens, it is not certain to which century they belong; but they are here exhibited together as typical products of this period. Several early Egyptian specimens of the XVIII to XXVI

dynasties (about 1500–600 B.C.) are placed with them to show the kind of prototypes from which the later vases were derived. It will be observed that the Egyptian examples are of a greater brightness and purity of coloring than the later products.

In conclusion, a few pieces of jewelry must be mentioned which will give some idea of the delicate work done in this branch of art during the archaic period (placed in the Gold Jewelry

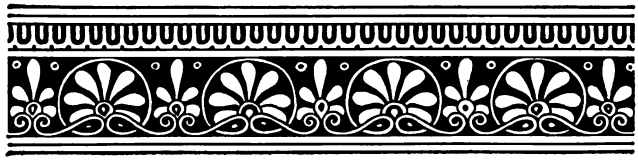
FIG. 51. ETRUSCAN GOLD DISKS

Room, Floor II, Gallery 32). Specially noteworthy are a pair of gold disks, used as buttons or earrings, richly decorated with a beautiful design of a rosette surrounded by lions' heads and two bands of smaller rosettes (fig. 51). Disks of this type occur in Etruscan tombs of the sixth and fifth centuries B.C. Other fine pieces are a pendant of an earring, in the form of a double hook; a pair of earrings from Naxos; a beautiful ornament with a griffin's head (fig. 50); and an Etruscan necklace with amber inlay. Here may also be mentioned a number of Etruscan earrings, necklaces, and other ornaments, which can be dated to the period from the end of the seventh to the beginning of the fifth century B.C. *Gallery II: C 32*

An examination of these pieces will show a great difference between the character of modern and ancient jewelry.

Nowadays our chief concern lies less in the beauty of the workmanship than in the quality of the precious stones introduced in jewelry. The ancients, on the other hand—at least during the best periods of their art—hardly used any precious stones at all, but concentrated their energies on working the gold itself, which by its comparative softness and pliability peculiarly lends itself to such treatment. The result was that they obtained a marvelous proficiency, especially in granulated and filigree work; and many of their products in this and the two succeeding centuries can be properly appreciated only with the help of a magnifying glass.

On the west wall are exhibited photographs illustrating the methods used by the Greeks in their pottery and bronze work. They give early Greek representations of the potter's wheel and kiln, vase-painters at work, and a picture of a bronze foundry. Several photographs of Greek graves show vases and terracotta statuettes buried with the deceased, a custom to which we owe most of the material in our collection.



FOURTH ROOM

FIRST HALF OF V CENTURY B.C.

BY the end of the sixth century almost every Greek state had disposed of its tyrants and become a democracy. For the inevitable had happened; the tyrants had abused the absolute power which they had at first wielded for the good of the state, and had thereby caused their own downfall. But the long subjection, under one ruler, of the old oligarchic and democratic parties had acted as a great leveler, and the path for the establishment of democracies had been prepared.

The history of Greece continues to be the history of a number of separate states, but among these, two emerge as the most powerful and as the natural leaders of the rest. They are Sparta and Athens. Much of subsequent Greek history is taken up with the rivalries between these two cities, one a great militaristic state, the other the champion of individuality and democracy; but at the beginning of the fifth century, a great danger from outside overshadowed all else in importance. This was a threatened invasion by Persia. Persia had become the most powerful empire in the East, and was adding one country after another to her conquests. The Ionian Greeks of Asia

Minor had already been subjected to her rule, and the next step was to send an expedition to Greece proper to subdue it also. To Persia, no doubt, this expedition appeared of little moment; it seemed an insignificant undertaking for the mighty hosts of the king of Persia to defeat the miscellaneous little armies of a few Greek states, whose local bickerings and rivalries would probably prevent their showing a united front. To the Greeks the outcome must also have appeared inevitable. And yet the unexpected happened. At Marathon, Salamis, and finally at Plataea the Greeks proved victorious against their Asiatic invaders and vindicated their own freedom and that of Ionia. It was one of the most glorious wars ever fought; for the issue was clear and unmistakable. A mighty and prosperous empire had attacked a small, free country with the sole purpose of bringing it under subjection, and had been frustrated of its purpose. As viewed in the light of subsequent history, this struggle assumes even greater importance. We know now that with the liberties of Greece European civilization hung in the balance. If Greece had been defeated, she would have been Asiaticized, and her art, literature, and philosophy, which were to mould all subsequent European culture, would have assumed a different cast.

The Greeks, though they could not have realized the momentousness of their victory for future Europe, certainly understood its importance for themselves. They had performed a feat of which they could well be proud, and the whole country felt the exaltation. Especially in Athens, which had played the most important part in the defeat of the enemy, feelings ran high. Her power and prestige were further increased by the foundation of the Delian confederacy, with herself in charge of the combined fleets and moneyed contributions of her allies.

Under such stimulus, progress in art was rapid. In the

FIG. 52. BRONZE STATUETTE
DISK-THROWER

short space of half a century all branches of art rid themselves of every trace of archaism and developed perfect freedom of expression. This development took place during the end of the archaic period (the beginning of the fifth century) and through the transitional period (about 480–450 B.C.), which represent the epoch we are now considering. But the elevation of spirit caused by the success over Persia did not result merely in truer modeling and drawing. An entirely new spirit began to pervade art. Archaic art had had refinement, precision, and a beautiful simplicity and directness; but it had not yet expressed any spiritual quality. Now a new note of idealism was introduced, which henceforth became the most significant feature of Greek art. It showed itself not in a new choice of subjects, nor in new attitudes and expressions; but rather in a greater conception and a larger treatment of familiar types. This new spirit finds its consummation in the second half of the fifth century B.C.; but in the transitional period it is already manifest. The Olympia pediment groups [1] are the most conspicuous examples; but the same style will be found in many a smaller and more modest production.

FIG. 53. DETAIL OF DISK-THROWER

Our collection includes as yet no large sculptural pieces

[1] Casts of these are in the large Cast Gallery, A 38, on the first floor.

belonging to this period; but in other respects it is representative, and contains a number of first-rate specimens.

Bronzes—Statuettes

Among the bronzes are several statuettes of great beauty and importance. The earliest, dating from about 480 B.C., represents an athlete holding up a diskos in his left hand (figs. 52 and 53; Case B). From this position the diskos would be raised above the head with both hands, then swung downward and backward preparatory to the final throw-off. A detailed examination of this statuette will show an interesting mixture of advanced technique with archaic traits. Though the figure is beautifully and simply modeled, some parts, such as the muscles of the arms and of the calves, are unduly accentuated: the face also is still distinctly archaic in character; the ears are of primitive form and placed too high; the hair is done in a solid mass like a close-fitting cap, the individual locks having probably been indicated by incised lines, though no trace of these remains now; the eyelids are too heavy; and the mouth is not yet successfully represented, because, though the archaic smile

Case B

FIG. 54. BRONZE STATUETTE
YOUTH SALUTING A DIVINITY

has disappeared, the corners of the mouth are now turned down too far. But these are small faults. What makes this statuette a masterpiece of Greek art is the largeness of conception which the artist has been able to impart to it both in the splendid proportions of the figure and in the beautiful harmonious pose. It is probably of Athenian workmanship.

FIG. 55. BRONZE STATUETTE JUMPER(?)

Case D

Another fine statuette of this period or slightly later—about 470 B.C.—represents a youth raising his right hand to his lips in the customary attitude of saluting a divinity (fig. 54; Case D). Like the disk-thrower just described, it combines an advanced technique with some remnants of archaism, such as a certain stiffness of pose, an exaggerated broadness of the shoulders, and a rather primitive rendering of the ears and hair. The wonderful dignity of the pose and the large style in which the figure is executed suggest that it may be a copy of a full-sized statue. It was probably intended as a votive offering.

Case G

A statuette of an athlete leaning forward and holding both arms before him (fig. 55; Case G) is an example of the beautiful modeling done by artists toward the middle

of the fifth century B.C. Fortunately the surface is well preserved, so that every detail can be appreciated. The attitude is one of concentrated action, and recalls the works of Myron, under whose influence it was probably created. What the action was is not certain. He was formerly called a diver; but it is more probable that he is represented as finishing a jump, for his position is not unlike that of jumpers on vase-representations.

FIG. 56. BRONZE MIRROR

Bronzes—Mirrors

The Greeks, like the Egyptians, used polished bronze for their mirrors. They had several types which they decorated in various ways. A popular form during the period we are discussing was a disk supported on a stand in the shape of a statuette, with a number of other ornaments introduced. A good example of this type, of rare completeness, is one lent to the Museum by J. Pierpont Morgan (Case A). The stand on which the disk is mounted is in the form of a female figure, probably Aphrodite, holding a dove in one hand. On each side of the attachment connecting the disk with its stand are two flying Erotes, and along the edge of the disk are two hounds pursuing a fox and a rabbit; a Siren forms the crowning member. The richness of this decoration can best be

Case A

judged when it is compared with another specimen in the same case (fig. 56), in which some of the ornamental motives have been lost, and which looks rather bare in consequence. Of two other mirrors of this type only the statuettes which supported them are now preserved (bottom of case). One of these is in the form of a bearded male figure wearing a mantle, perhaps to be identified with Zeus.

By the middle of the fifth century another type of mirror became popular, namely, a disk with ornamented cover, designed to be held in the hand.[1] A good example in our collection is decorated on its cover with a relief of a female head, in profile to right. The treatment of the eye belongs to the transitional type, being neither in full front as on archaic reliefs, nor yet wholly in profile. The mirror is said to have been found in Akarnania.

Bronzes—Utensils

In the same case are exhibited several utensils and their parts, notably a handle of a vase terminating at the bottom in a Siren (see tail-piece, p. 112), which is a beautiful example of the decorative work of this period. The Siren is represented with spread wings and is standing on an acorn with a palmette below and a design of scrolls on each side. Two decorated strainers show the good taste in household utensils.

The Greeks did not always rely on decorations to beautify their utensils. Sometimes they left them quite plain, and let the shape and the finish of the workmanship speak for themselves. An example of this is a hydria or water-jar of hammered bronze, undecorated except for a leaf-shaped thumb-rest on the handle (Case R). The simple elegance of the form with its dignified, sturdy proportions, and the quality of the execution make it a superb specimen of Greek bronze work.

Case R

[1] For a terracotta statuette holding such a mirror see No. 12.229.19.

A finely modeled greave probably dates from this period (Case E). It is made of thinner bronze than the sixth-century examples (see p. 70), and has holes along the edge for the attachment of the lining. *Case E*

Work in terracotta during the later archaic and transitional periods is represented in our collection by several statuettes and reliefs, also placed in Case E. The most important is a beautiful relief belonging to the so-called Terra-cottas

FIG. 57. TERRACOTTA RELIEF
PHRIXOS ON THE RAM

"Melian" class (found chiefly in the island of Melos) with a representation of Phrixos on the ram (fig. 57). Phrixos, a fine, youthful figure, has seized the ram by the horns and thus flies to safety over the sea. The water is indicated by wavy lines and the presence of two fishes. The relief was once colored, numerous traces of white paint being still preserved.

Another interesting piece of rather earlier date is a fragment from a "Locrian" relief, of rough, gritty clay. It represents a youthful, beardless figure carrying off a girl, who has one arm outstretched to indicate fright, while in the other she holds a cock. The subject has been identified as Hades carrying off Persephone, in which case the repre-

sentation of Hades as a youthful, instead of an elderly, bearded man, is unusual.

Vases

In the field of vase-painting the supremacy of Athenian ware was now completely assured. Other fabrics were practically discontinued and Athenian products were exported to all parts of the Greek world. The stimulus of supplying a world-wide demand naturally reacted on the potters of Athens. Highly gifted men took up the profession, and a new era was introduced which marks the high-water mark of Greek vase-painting.

With the general advance in ability it was inevitable that the vase-painters should find their opportunities limited by the old black-figured technique. The method of scratching in all detail lines was clumsy and hampering; and it was necessary to find means to obviate this difficulty. This was done by simply reversing the color scheme, that is, the background was painted black, and the figures were reserved in the color of the clay. The process seems to have been as follows: A preliminary sketch was first made on the clay with a blunt-pointed stick. Then the outlines of the figures were painted black outside the spaces reserved for the figures, first in a thin line to determine the contour, then in a broader stripe. All detail lines could then be painted in black or diluted black, and the background filled in with black varnish. The contour stripe would protect the varnish from running into the figures. Purple and white were still used as accessory colors, but much more sparingly than in the black-figured technique; the custom, for instance, of painting the flesh of women white was definitely dropped. The potters apparently felt that more artistic effects could be obtained by restricting the color scheme.

It will easily be seen how much more delicate and flowing the detail lines could be made by painting them than

FIG. 58. SCENE FROM A KYLIX SIGNED BY EUPHRONIOS

when they had to be laboriously incised. The Greek potters made full use of this new opportunity, and the delicacy and sureness of hand displayed in their best line-drawing still arouse universal admiration.

Vases—Red-figured

The introduction of the "red-figured" technique probably took place as early as about 525 B.C. At first it naturally went on side by side with the "black-figured" style, until gradually the advantages of the new method were so apparent to everyone that the older style fell into disuse. For the sake of convenience we have included all our red-figured examples of the late sixth century and the first half of the fifth century in this room. They can be divided chronologically into three classes: those of the early style (about 525–500 B.C.), those of the ripe archaic style (about 500–480 B.C.), and those of the early fine style, synchronous with the transitional period (about 480–450 B.C.

Throughout this epoch the vase-painters were solving one by one the problems which confronted them, at first the more elementary questions of correct representation, and later more and more complicated problems of foreshortening and composition. How far the vase-painters in this progress merely followed in the footsteps of the great painters of the period, whose works are now completely lost to us, cannot be definitely determined. But that the potters should owe a great deal to contemporary paintings would be only natural. In fact, we may consider the vase-representations, in a small and limited measure, a reflex of the great Greek paintings, of whose fame and beauty Greek literature is full.

Our collection includes a large number of excellent vases belonging to this epoch, so that we can follow step by step the steady progress made by the Athenian potters.

On the earlier red-figured vases the style is still essen-

FIG. 59. SCENE FROM A KYLIX SIGNED BY HIERON

Vases—Red-figured—Early Style

tially the same as on their black-figured contemporaries; that is, the attitudes of the figures are stiff and angular, the draperies fall in formal folds without reference to the movements of the bodies, and all the figures are scrupulously kept in profile view. The eye is likewise painted as if seen in front view, with the iris and pupil in the middle of the eyeball, just as it was on the black-figured vases; but the distinction in shape between a man's and a woman's eyes is abandoned.

Case U

This early style is illustrated in our collection by the vases placed in Case U. One of the best examples is the psykter (wine-cooler) in the center of the middle shelf, with athletes practising jumping and the hurling of the diskos; among them is a boy being crowned for a victory by his proud trainer. The names of the people are inscribed. Two kylikes on the same shelf, with representations of revelers and athletes, and an amphora on the bottom shelf with Neoptolemos killing the aged Priam, are likewise specially noteworthy. On two vases—a kylix bearing the name of ΟΣΙΑΣ (top shelf, left) and a krater with masks of Seilenoi between large decorative eyes (bottom shelf, left)—the old black-figured and the new red-figured techniques are used side by side.

Vases—Red-figured—Ripe Archaic Style

At the beginning of the fifth century a great change took place in vase-painting, as in other branches of Greek art. Constant study had given Greek artists a more thorough knowledge of the human body, and this opened up a new world to the vase-painter. He now began to try his hand in many new directions. He learned to draw the human body not only in profile but in three-quarters view; the folds of the draperies became flowing and graceful; and, above all, the attitudes of the figures were freer and more natural. The drawing of the eye in profile underwent an interesting development. First, the iris was moved from

the center of the eye to the inner corner; then this corner was opened; and finally the contours of the eye, of the iris, and of the eyelid were drawn correctly.

There is perhaps no more fascinating period in Greek vase-painting than this of increased and yet not complete knowledge, when the artists had acquired great technical skill and much knowledge of structure and movement, and were yet struggling for fuller expression. It is significant that at this period signatures of artists are more frequent than at any other time, showing the eager competition which was going on in the potters' workshops.[1]

FIG. 60. RHYTON IN THE FORM OF TWO HEADS

Case L

In Case L will be found several vases bearing such signatures of makers. On the bottom shelf, extreme left, is one, from the factory of Euphronios (i.e. signed EVΦPONIOS EΠOI(ES EN), "Euphronios made it")-which, though sadly mutilated, ranks among the masterpieces of Athenian vase-painting. It is a kylix with a representation, in the interior, of Herakles setting out for some adventure, with a small companion by his side (fig. 58); and on the exterior, two exploits of Herakles—his combat with the sons of Eurytos, and his attack on Busiris and his attendants. Where the surface is well preserved we can still see the beautiful wealth of detail with which these scenes were painted. We do not know the name of the painter of these scenes; but the style is familiar from other works bearing the trade-mark of Euphronios' work-

[1] For the custom of potters and vase-painters signing their work see p. 77.

shop, and for want of a better name he is generally called the Panaitios master, since he often uses Panaitios as a *καλός* name.[1] The pictures on our kylix have the same power and swing that characterize the other works of this artist.

From the factory of Hieron (i.e. signed HIEPON ΕΠΟΙΕ-ΣΕΝ) we have two good, characteristic examples, with "conversation scenes" between men and women, and men

FIG. 61. SCENE FROM A HYDRIA
ACHILLES AND PENTHESILEA (?)

and youths (same shelf, center). Both are well-balanced, harmonious compositions. The one with the scene of men and women shows graceful poses and beautiful line-drawing for the draperies (fig. 59). But they lack the dramatic sense and individualization of the work of the Panaitios master. The name of the painter of most of the Hieron vases we know to have been Makron, since a kylix in Boston of the same general style is signed "Hieron made it, Makron painted it."

With these two signed Hieron vases have been placed three other kylikes and one fragment of a cup, which show

[1] For the use of *καλός* names see p. 78.

the same characteristics both of poses and features (note especially the long, flat skull, and the peculiar profile with drooping under lip and prominent chin), and are therefore probably the work of the same master. The subjects represented on them are Seilenoi pursuing Maenads, a youth watching a girl dancing, and men conversing.

On the top shelf of this case are several vases modeled in

FIG. 62. KRATER
DIONYSOS AND A SATYR

the form of human heads and animals—a common practice of the period. A lekythos with a beautiful picture of the goddess Athena and a kylix with a Thracian woman are specially noteworthy for their fine workmanship. These two vases and the plastic cup between them (fig. 60) have been connected with the painter of the vases signed by the maker Brygos, one of the most dramatic and spontaneous artists of his time.[1]

Case J

Case J contains several of the finest vases in our collection. One is a hydria with a representation of a Greek

[1] See discussion in J. D. Beazley, Attic Red-figured Vases in American Museums.

warrior plunging his lance into an Amazon, perhaps to be identified with Achilles and Penthesilea (fig. 61). She has received a wound under her right breast and is sinking down under the fatal blow. The long-limbed graceful figures, the vitality of the composition, and the beautiful finish of all details show that this is the work of a distinguished master.[1] On the beautiful column krater (fig. 62), placed next to the hydria, Dionysos is represented walking slowly, in dignified, almost pompous, composure, followed by an attendant Satyr. The god is evidently going to an important banquet, and even the wild Satyr has caught the spirit of the occasion, and is carrying his master's stool, his wine-cup, and his ivy-branch with a respectful, subdued air.[2] The other vases in this case consist of four "Nolan" amphorai—so called because a large number of this shape have been found at Nola in Campania—the neck of a large loutrophoros with representations of warriors, and a lekythos[3] with a beautiful picture of Nike carrying an incense burner.

FIG. 63. SCENE FROM A KYLIX SIGNED BY HEGESIBOULOS

Case K In Case K are chiefly vases of smaller dimensions. A

[1] For its attribution to the "painter of the Berlin amphora" see Beazley, op. cit., and Journal of Hellenic Studies, xxxi, 1911, p. 285.

[2] This vase has been attributed by Beazley to the "Pan Master," the painter of the famous bell-krater in the Boston Museum, on which Pan is pursuing a shepherd on one side and Artemis shooting at Aktaeon on the other; see op. cit.

[3] This lekythos has been assigned by Beazley to the Dutuit master, from its strong resemblance to a vase in the Dutuit Collection in Paris; see op. cit.

kylix, on the middle shelf, bears the signature of the potter Hegesiboulos, ΕΛΕΣΙΒΟΛΟΣ ΕΠΟΙΕΣΕΝ (fig. 63). In the interior is an old man going for a walk with his dog, while on the exterior are scenes of revelers. Unfortunately the cup is discolored through burning. A little pyxis or toilet-box has a scene from the interior of a Greek house; a lady appears to be calling on her friends, and finds them busily occupied spinning and working wool. On the cover of this vase is an attractive palmette pattern. A skyphos has a lively representation of Theseus pursuing the Minotaur. On the bottom shelf is a kylix with a contest of warriors, painted with a delicacy and refinement approaching the work of a miniaturist. On an oinochoë a man is represented worshiping (or reproving!) an image of Athena.

FIG. 64. AMPHORA HERAKLES PURSUED BY APOLLO

Case N

In Case N two fine vases deserve special notice. One is a large bell-krater, unfortunately rather fragmentary, with a representation of warriors; the other is an amphora, of splendid preservation, with Herakles carrying off the Delphic tripod and Apollo swiftly pursuing the robber (fig. 64). The two are evidently by the same master, as can be seen by the strongly individual types of faces. This master combined largeness of style with finished draughtsmanship. He is probably the painter of the vases signed by the maker Kleophrades.[1]

An amphora in the same case has a scene of considerable

[1] See Beazley, Journal of Hellenic Studies, xxx, 1910, pp. 38 ff. and xxxvi, 1916, pp. 123–125; and op. cit.

historical interest. On it a Greek warrior is represented attacking with his long spear a Persian soldier, who holds a sword and a bow. It will be remembered that it was to the superiority of Athenian spearsmen over Persian archers that the Greek victory at Marathon was chiefly due.

Cases Q and S

In Cases Q and S on the west wall and in Case E by the window will be found other vases of this period. The six vases on the upper shelves of Case S (one lent by Albert Gallatin) appear to be the work of one master.[1] The pictures on them are all vivacious and the figures interesting for their individualization; but the style is somewhat mannered, and the drawing lacks precision and finish. On the bottom of this case is a krater with a scene of a young warrior putting on his armor, surrounded by his family. The sorrowing look of the old father suggests that the son is starting for battle. In Case Q are two kraters specially noteworthy for their subjects. One has a representation of Herakles killing Busiris and his attendants; the other has a scene of women gathering apples; here an interesting, but not very successful, experiment was made of painting one of the figures in black glaze.

FIG. 65. KRATER
BATTLE OF GREEKS AND AMAZONS

[1] Called by Beazley and others the Penthesilea Master; see Beazley, op. cit.

Vases—Red-figured—Early Fine Style (transitional period)

By the transitional period the vase-painter had emancipated himself from all elementary difficulties and was ready to attack fresh ones. Conscious of his new powers, he liked to set himself difficult tasks, and to represent his figures in complicated attitudes. Moreover, he had acquired new ideas in composition. Instead of always put-

FIG. 66. SCENES FROM A KRATER
BATTLE OF LAPITHS AND CENTAURS
BATTLE OF GREEKS AND AMAZONS

ting his figures on one level, he placed some higher, some lower, the ground being indicated by undulating lines. This innovation is said to have been introduced by the great painter Polygnotos, and it is very probable that the potters copied this point from contemporary paintings.

Another important quality which distinguishes the vases of this period from those of preceding times, is a new nobility and grandeur with which the figures are invested. They are conceived in a larger, more idealistic spirit, which places them on a different level from the undifferentiated types of archaic art. It is the same spirit which may be

observed in contemporary sculpture, and which was to find its final fruition in the Periklean works of the next epoch.

Cases C, F, O

This period is illustrated in our collection by a number of vases, placed chiefly in Case O on the west wall, and by two magnificent kraters in Cases C and F. The latter show the enterprise and boldness of these artists to an unusual degree. The subjects represented—combats of Lapiths and Centaurs and of Greeks and Amazons (figs. 65 and 66)—gave opportunity for depicting every kind of foreshortening and contortion. In one case the painter has gone so far as to represent an Amazon on horseback in full-front view. In this, as in several other instances, he came to grief; but the fact that he dared try such problems—never before attempted in the history of art—shows the progressive spirit of the times.

FIG. 67.
WHITE LEKYTHOS
PERSEUS ESCAPING
WITH THE HEAD OF
MEDUSA

Vases—White-ground

Besides this red-figured technique, that of painting on a white background was likewise developed during the first half of the fifth century B.C. The earliest examples show an interesting combination of the black-figured and red-figured styles, some parts being painted solid black with details incised, while others are left in the white ground, with details painted in black. Our collection includes two excellent examples of this phase (bottom of Case M). One is a lekythos on which is a figure of Dionysos with a goat and a small Satyr, the other a lekythos with a scene taken from the legend of Perseus and Medusa (fig. 67). Perseus has just

Case M

cut off the head of the monster and is making his escape as quickly as possible, carrying his prize safely in a bag; from the neck of Medusa springs the winged horse Pegasos. The rapid flight of Perseus and the death agony of Medusa are depicted with wonderful realism.

FIG. 68. WHITE PYXIS AND SCENE FROM PYXIS JUDGMENT OF PARIS

The next period, in which the whole scene is drawn in black glaze lines, is illustrated on several small lekythoi, all with single figures (upper shelf). The most interesting is a young warrior who appears to be represented as cutting off a lock of his hair as a dedicatory offering.

Soon the vase-painters got tired of the rather thin effect obtained by restricting themselves to black lines on the white ground; and to liven up their pictures, they intro-

duced solid washes in a variety of colors. Besides several lekythoi on the bottom of this case (see fig. 69), this technique is best shown in a pyxis (fig. 68), one of the finest of its kind known (placed in Case V). The representation on it is the famous judgment of Paris, at which Aphrodite won the prize for beauty. The scene is treated in a light, humorous vein, with many individual touches, which give it a special charm. The colors used are, besides the black glaze, diluted in places, brown, purple, and white. The effect of the whole is distinctly pictorial and may give us some idea of the appearance of the larger paintings of the period.

Case V

FIG. 69. WHITE LEKYTHOS AMAZON WITH A SLING

Engraved Stones

Case H

The art of engraving stones at this period is represented in our collection by several examples, chiefly from Cyprus (Case H). The most important is a carnelian with a beautiful representation of Eros carrying off a girl in his arms, one of the finest ancient gems known. Both in composition and in execution it is a masterpiece of Greek art (fig. 71, center). Its style places it in the early fifth century. Other good stones, likewise from Cyprus, are a chalcedony with Hades and Persephone (fig. 71, right), a plasma with a youth and his dog, and a carnelian with Herakles. An agate scarab, on which is engraved Capaneus struck by Zeus's thunderbolt, is a careful Etruscan work of the middle of the fifth century. In accordance with the Etruscan custom the beetle on the back of the scarab is carefully worked, and the edge of the

base on which it stands is decorated with an ornamental pattern.

The goldsmith's art of this period is illustrated in our collection by two examples, both of which are excellent illustrations of how nearly the work of Greek craftsmen sometimes approached the higher arts, both in conception and in finish of execution. One is a gold earring in the form of a Siren playing upon a lyre (fig. 70), her head surmounted by a large palmette-ornament intended to cover the lobe of the ear. The hook by which it was suspended is still preserved at the back. The preservation is excellent, with no detail missing, which is remarkable, considering that the figure is made of such thin gold that it could easily be crushed between the fingers.

Jewelry *Gallery II: C 32*

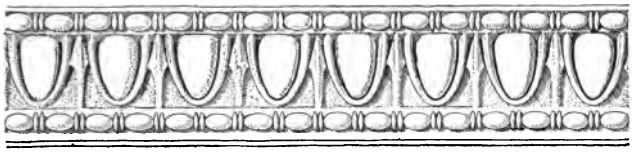
FIG. 70. GOLD EARRING

FIG. 71. IMPRESSIONS OF ENGRAVED WORK

The other piece is a gold ring, found in Macedonia, with the figure of a nude girl engraved on its bezel (fig. 71, left). She is represented in dancing posture with head thrown back and arms raised. Though worked on so small a scale, the figure shows a simplicity and largeness of style which

relate it to big sculptural pieces rather than to other miniature works.

In order to reach the Fifth Room the visitor must retrace his steps to the Third Room, pass across the Central Hall to the Sixth Room, and turn to the left (see plan on p. xi). Eventually, when Wing K is opened, the communication between the Fourth and Fifth Rooms will be much more direct.



FIFTH ROOM

SECOND HALF OF V CENTURY B.C.

THE full fruition of the great events which took place in the early fifth century did not come until the middle and second half of that century. Especially in Athens epoch-making changes had taken place. She had founded an empire by converting the Delian confederacy into a league of states subject to herself, with its fleet an instrument of her power and its treasury at her disposal. Increase of trade had brought her additional wealth, which meant more leisure and greater opportunities to many of her citizens. The state was further democratized so that every citizen took a direct share in the government of his country; and this in its turn raised the general intelligence of the community. Thanks to the rapid progress of the preceding period, Greek art had now reached its maturity. The occasion for great achievements had come, and with it fortunately came great men. Perikles rose as a distinguished statesman, as a leader of the people, and as a patron of the arts. The rebuilding of the temples and porticoes sacked by the Persians was undertaken on a magnificent scale, and Pheidias, the greatest of Greek sculptors, was made chief overseer of all artistic under-

takings. The most famous of these buildings is the Parthenon, which even now, in its mutilated and fragmentary condition, is still accepted as the highest standard of art, both in architecture and in sculpture. In Pheidias, indeed, the high promise of Greek art found its fulfilment. He expressed in his work the idealism of his age, and to dignity and simplicity of conception he added a perfect technique. But though he was the greatest exponent of the idealistic art of his age, he does not stand alone. Of many of his contemporaries we now know little more than their names, but the praise bestowed on them by the people who saw their works makes us realize our loss. And many a nameless artist or artisan whose work is preserved to us today shows in spirit and execution how widespread the influence of the great masters had become. Nor was artistic production confined to Athens. Polykleitos, the Argive sculptor, was hardly second in fame to Pheidias. The differentiation, in fact, of Greek art into a number of separate schools continued to be one of its marked characteristics, giving it variety and life.

FIG. 72. BRONZE STATUETTE ATHLETE

The Peloponnesian war, the life-and-death struggle between the two great rivals, Sparta and Athens, broke out in 431 B.C., and was not brought to a conclusion until the year 404. It resulted in the breakdown of the Athenian

empire and the reduction of Athens to a second-rate power. The effect which this change had on art will be seen in the succeeding epoch; for the influence of historical events often takes time to find expression, and just as the Periklean age is the artistic echo of the war for Greek liberty, so the fourth-century art is to some extent moulded by the events of the last quarter of the fifth century.

The marble sculptures of this period, of which the Museum owns several excellent examples, are exhibited in the Central Hall and are described on pp. 211 ff. Bronze work is also well illustrated in our collection.

FIG. 73. BRONZE STATUETTE PRAYING BOY

Bronzes—Statuettes

Case M

Among the statuettes the most important is one of a youth (fig. 72), found in Cyprus, but clearly a product of pure Greek art (Case M). In all its technical characteristics it shows a close affinity to the style of Polykleitos. Both the pose and the proportions of the body—such as the square build, the short thighs, and the flatness of the abdominal region—are characteristics of that sculptor, as are also the shape of the skull and the treatment of the hair and face (see the marble head in the vestibule, p. 258). The execution is excellent, the modeling being fresh and vigorous, and all details, such as nails, knuckles, and veins being rendered with great care.

Case D

A youth in a praying attitude is probably a votive figure of the same period (fig. 73; Case D). The influence of Polykleitos is apparent in the form of the shoulders and the arms, but the rendering of the chest and the abdomen, with deep instead of shallow pelvic curve, is pre-Polykleitan. The splendid way in which the body is modeled would point to Greek workmanship.

Case K

Several other bronze statuettes of this period will be found in Case K, upper shelf; with them is shown a fine pair of handles from a large volute krater. In the same case has also been placed a marble fragment of an architectural ornament. It is a piece of egg-and-dart moulding (for a restoration see head-band, p. 113) from the Erechtheion, the building which probably best illustrates the refinement of Greek decoration. The Greeks brought the development of architectural ornament to a great degree of perfection. They knew how to attain both simplicity and richness of effect, and they lavished great care on the execution of every detail. It is of course impossible to obtain large examples of such architectural ornaments at the present time, but even this small fragment will give a better appreciation of the delicacy and crispness of Greek work than larger and more representative casts.

Bronzes—Mirrors

Case A

We have already referred in the preceding section to the type of mirror consisting of a polished bronze disk with ornamented cover. Several fine specimens of this period are included in our collection (Case A). They are indeed magnificent examples of repoussé relief, showing the delicacy and precision of workmanship which the Greeks attained in this difficult art. On the cover of one is a female head in three-quarters front, with long, wavy hair (fig. 74). The nobility of the features shows that this is an ideal head, not a portrait, and probably represents one of the greater divinities. Among these Aphrodite is the

most likely to be the subject, both from her appropriateness to serve as the decoration of a mirror and from the action of the right hand, which holds a lock of hair, a characteristic of some representations of that goddess. In both

FIG. 74. BRONZE MIRROR

execution and preservation this is one of the most beautiful of all known Greek mirrors.

Another mirror of exceptional beauty is ornamented with the head of a maiden in full front, with her hair loose and flying about her head in wavy locks (fig. 75). In the absence of definite attributes it is impossible to identify this head with any special goddess. Heads of the same general character with flying hair begin to appear on the coins of various Greek cities about the end of the fifth

century, where they are associated with different divinities and local nymphs, according to the place for which they were struck.

Occasionally the mirror cover was ornamented not only on the outside with a relief, but on the inside with an engraved scene. Such is the case in one of our examples. To show both the relief and the engraving, the relief has had to be mounted on a separate modern disk. The relief shows a male figure, identified by the lion's skin tied under his throat as either Herakles or Theseus, in violent struggle with a woman; though fragmentary, enough remains to show the beauty of the modeling, and the fine spirit of the composition. The engraved design represents Herakles and Atlas. Herakles has placed his club and quiver on the ground, and is on the point of taking the weight of heaven from Atlas.

The fourth mirror of this period has on its cover an *à jour* relief of a conventional floral pattern (see tail-piece, p. 131). Both the design and the execution are very fine. Every leaf and petal is modeled minutely, but without impairing the freedom and animation of the whole.

Bronzes—Miscellaneous

A round ornament with the contest of a youth and a griffin is another good example of bronze repoussé relief. The strain of the combat is well represented in the tenseness of the muscles, and the composition is skilfully designed to fill the round space allotted to it.

In the same case have been placed a number of other bronze decorative pieces and a few utensils; among the latter is a strigil, the instrument used by Greek athletes for scraping the dust and oil off their bodies.

One of the most popular games in Athens appears to have been the "kottabos." We see it represented in many vase-paintings, and a number of specimens of the implements used to play it have been preserved; one of these is

included in our collection (East Wall, Pedestal R). It consists of a shaft terminating at the top in a male figure balancing a disk, while another disk is inserted about halfway up the shaft. The object of the game was to throw a small quantity of wine from a cup at the top disk, dis-

FIG. 75. BRONZE MIRROR

lodge it, and make it fall on the lower disk, thereby producing a resounding noise. The cup from which the wine was thrown was of the kylix shape and was held by inserting the first finger in one of the handles. The game appears to have been in vogue from the sixth to the third century B.C. Our implement can be dated to the fifth century from the style of the statuette.

A fine, tall candelabrum, of Etruscan execution, is placed

against the south wall on Pedestal U. It consists of a slender shaft, surmounted by a short, moulded stem on which is the figure of an athlete. From similar examples we know that between the statuette and the moulded stem there were originally spikes for the attachment of candles. How the candles were fixed on such spikes is illustrated on an Etruscan painting.[1]

FIG. 76. TERRACOTTA FRAGMENT SCULPTOR'S MODEL(?)

Terra-cottas

Case H

Case A

Two terracotta pieces of this period require special mention. One is a fragment of a draped female figure (fig. 76), measuring in its present condition 17¾ inches (45 cm.) in height (Case H). It is thus much larger than the ordinary statuette; its dignity and a certain grandeur of conception suggest that it may have served originally as a sculptor's model for a full-size statue.

The other piece is a small mould for the lower part of a male figure (Case A). The modeling is excellent, every detail being rendered with great care, and there is the same largeness of treatment as in the best works of a more ambitious nature. On the back of the mould can be seen the finger-marks of the potter, impressed while the clay was still soft.

[1] See Daremberg et Saglio, Dictionnaire des Antiquités, I, fig. 1086.

Vases

By the middle of the fifth century Athenian vase-painting had reached the height of its development. The long struggle with the problems of representation was over, and the artist could easily, without effort, represent whatever he chose. He was, in fact, no longer interested in setting for himself difficult tasks, for his ability was now taken for granted. His chief concern was to create pictures of pure beauty, with graceful flow of lines and harmonious composition. And these scenes he imbued with a spirit of dignity and serenity which gives them, so to speak, a monumental character. In their humble way they show the same refinement and idealism as the Parthenon sculptures. Besides this "monumental" style, used generally on large vases, there was developed a delicate, graceful style for which vases of smaller dimensions were preferably chosen. In these, fineness and richness of line-drawing reach their climax. The folds of the soft, clinging chitons are depicted in very thin, delicate lines, and the attitudes and compositions show a dainty elegance. To add to the richness of the effect, the hair was now drawn in single wavy locks on a background

FIG. 77. AMPHORA
WARRIOR TAKING LEAVE OF HIS FAMILY

of diluted glaze, and on all but the smaller vases, the figures were generally distributed on different levels over the whole surface of the picture.

Vases—Red-figured—"Monumental" Style

Among the examples of the "monumental" style in our collection, one of the most important is a large bell-krater with a scene of the drunken Dionysos supported by a Satyr and surrounded by his retinue of Maenads and Seilenoi (fig. 78; Case E). What a contrast between this picture and the sixth-century and early fifth-century representations! Instead of the wild, merry troop of former times, we have dignified figures walking in solemn procession, as if for a religious ceremony. This same spirit pervades all representations of this period, even where, as in this case, the subject might call for different treatment. Thus we find it in scenes where rapid motion and intense action are the leading motives, such as of women in Bacchic frenzy, on a stamnos; of Kadmos killing the dragon, on a bell-krater; and of Zeus pursuing Ganymede, on a Nolan amphora, all in Case J. In the same case is one of our finest examples of this style—a large amphora with a scene of a young warrior, named Neoptolemos, bidding farewell to his family (fig. 77). His father, Antiochos, is holding his son's hand, while Kalliope, the wife or mother, is about to pour the parting libation. Not only are all problems of perspective solved here with great ease, but the artist has been able to impart to his picture a feeling of quiet

Case E

FIG. 78. KRATER · A BACCHIC PROCESSION

Case J

pathos which gives the old familiar subject a new significance.

Further good examples of the "monumental" style will be found in Case K, where are two fine hydriai with representations of Peleus pursuing Thetis, and an oinochoë with Amazons starting for battle. (For one of the Amazons see tail-piece of Introduction, p. xvii.) *Case K*

FIG. 79. SCENE FROM AN OINOCHOË
WOMEN FOLDING AND PERFUMING CLOTHES

The less careful or less well-preserved specimens have been mostly placed in Cases P and Q; though here, too, several fine pieces are included, notably, in Case P, an amphora with a libation scene and a krater with a representation of two horsemen, which might be an excerpt from the Parthenon frieze. *Cases P and Q*

The "graceful" style is represented in our collection by several first-rate examples. The chief name associated with this style is Meidias, the maker of the famous hydria in the British Museum. The name of the actual painter we do not know; but he must have exercised a marked *Vases—Red-figured—"Graceful" Style*

influence on his contemporaries, for his style can be traced on many extant vases. A beautiful example, for instance, is an oinochoë in our collection with a scene of two women in richly embroidered garments, perfuming and folding clothes (fig. 79; Case C). It is one of the daintiest, most delicate paintings we have. Refinement of line and of composition could go no further. Unfortunately, the appearance of the picture is somewhat spoiled by the bad preservation of the black glaze.

Case C

In the same case are several vases which show Meidian influence. Such are a sadly mutilated hydria with a scene of Thamyris, the famous Thracian lyre-player, surrounded by the Muses whom he has summoned to a musical contest; a pyxis with a young girl balancing a stick; a lekythos with a picture of a youth paying court to a lady; and a "lekane" or covered kylix with a scene of a bride receiving gifts from her friends. An interesting subject will be found on a kotyle or deep cup, in the same case, upper shelf. A woman is here represented with a gilt stand on her lap, surrounded by other women, an Eros, and a Satyr. The presence of a Satyr in a scene with Athenian women is unusual and suggests that it is to be connected with the Dionysiac festival—one of the most important celebrated in Athens—at which we are told "well-born maidens carried baskets made of gold in which they placed first-fruits of all kinds."[1]

A favorite shape at this period is a vase on a high foot, with double handles, probably to be identified with the "lebes gamikos" or marriage-vase (Case B). What its original purpose was is uncertain. Two fine examples are in our collection. On both is represented the Epaulia, the day after the wedding, when it was customary for the family and friends of the bride to go in procession to the

Case B

[1] Aristophanes, Acharnians, 242.

bridal pair, bringing their gifts. On each of our vases the bride is seated in the center of the picture playing on the harp, while from each side approach the gift-bearers. Beneath the handles is the customary figure of the goddess of Dawn; for the ceremony took place in the early morning. Though both these pictures are carefully painted, that on the larger vase is by far the finer (fig. 80). Not only is the drawing very delicate, but the artist has succeeded in

FIG. 80. SCENE FROM A MARRIAGE-VASE
BRIDE RECEIVING GIFTS

imparting to his scene an atmosphere of solemnity which distinguishes it from the average representations. There are few more finely felt figures in vase-painting than the bride looking up with wonder at the little Eros who has come to bring her his gift. It should be noticed that while the principal figures on this vase are drawn with great care, those at the back and on the foot are painted in a poor, thoroughly conventional style. Perhaps the master draughtsman of the pottery executed the principal scene himself, and then left the rest to be finished by a careless assistant.

We have seen that most of the subjects on vases of the graceful style are taken from the life of women; for it is

in these that the artists of this school found their best opportunities for depicting what their hearts delighted in —dainty, graceful poses, and soft, rich draperies. But mythological subjects, though not so frequent, also occur. On a hydria between the two vases just described is a representation of the story of Poseidon and Amymone. Amymone, the daughter of Danaos, is seated in the center with the water-jar with which she set out to fetch water. The Satyr who attacked her is escaping to the right, while on the other side is her rescuer, the god Poseidon. The Eros between them suggests the advantage which the god took of the situation.

The return of Hephaistos to Olympos, on an oinochoë in the same case, upper shelf, is another interesting mythological scene, as well as a masterpiece of delicate drawing (fig. 81). Dionysos had been commissioned by the gods to bring back Hephaistos to Olympos, so that he might release Hera from the throne to which she was chained. Dionysos succeeded by first making Hephaistos drunk. Here the two gods are depicted both riding on a donkey, preceded by a gay little Satyr and a Seilenos playing the flutes. On the same shelf are several small vases, among which a lekythos, with two girls spinning tops, is of special interest for its subject.

Case S

A number of other examples of this graceful style will be found in Case S. The most attractive is an amphora with a scene of "Dionysos dining" under a vine-tree. The god is reclining on his couch in the customary Greek fashion; his dinner is spread out before him on the adjoining table, and he holds out his cup to have it filled by the boy who is waiting on him. The latter holds the jug he has just filled from the krater, and a colander through which to pour the wine.

Case G

A number of diminutive oinochoai, placed in Case G,

were probably used as children's toys; for many are decorated with scenes of children at play, and we know that vases of this type have been found in children's graves. On this analogy we may explain several other diminutive vases in this case—among them a marriage-vase—also as toys. The subject on the latter is the same as that on the

FIG. 81. SCENE FROM AN OINOCHOË
THE RETURN OF HEPHAISTOS TO OLYMPOS

larger specimens described above, viz.: the bringing of gifts to the bride the morning after the wedding. We may imagine that this vase was used by Greek children at the weddings of some of their dolls.

Vases—Red-figured—Late Style

It will be noted that on several of the vases in this case white and other colors are freely used. The introduction of this florid style marks the beginning of the decline of Athenian vase-painting, which set in at the end of the fifth century. The Athenian vase industry had owed its phenomenal success largely to its extensive export trade, particularly to Italy; and when political changes in Italy

and the long-drawn-out hostilities of the Peloponnesian war cut off this commerce, Athenian pottery received a fatal blow. Naturally the manufacture of vases lingered on for the supply at least of home needs; but as a flourishing industry and as an important outlet of the artistic genius of Athenian craftsmen, its day was over.

Besides the vases in Case G (both middle and bottom shelf), a number of other examples of this late style will *Case T* be found in Case T. An amphora with a combat of Greeks and Amazons, on the bottom of the case, has its colors fairly well preserved, and will give a good idea of the gay effect of such decoration. The two vases with angular handles on the middle shelf are not Athenian, but Messapian (South Italian) products, showing Greek influence in the ornamental bands.

Vases—White-ground Side by side with the red-figured technique, painting on a white ground continued in favor, especially for a certain class of lekythoi, apparently used exclusively as offerings to the dead. The figures were, as before, painted in outline, in either glaze or dull color, and solid washes were used for the garments and other details. Often these solid colors have mostly or even completely disappeared, leaving only the outline drawing.

Our collection includes an excellent series of these lekythoi, in which a gradual development can be observed. The best examples belong to the years immediately following the middle of the fifth century, and have the diluted black glaze used either for the outlines of the figures, or for *Case L* the palmettes on the shoulder of the vase (Case L). Here we find the same simplicity and dignity that we noted in contemporary red-figured vases, while technically, both in quality of the white slip and in delicacy of execution, they show the high-water mark of this style. A pair of lekythoi, one with a scene of a man saluting a woman, the other

with two women holding toilet articles, are among the best productions of this kind (fig. 82). Most of the scenes on such vases show mourners bringing offerings of vases, fillets, and wreaths, to a tomb; and of these there are several examples in our collection. An interesting subject is a "prothesis" scene, the laying-out of the deceased, with mourning women tearing their hair. On another lekythos is a seated youth receiving or giving an apple to a woman; the unusual experiment is here tried of painting the flesh of the youth in color.

FIG. 82. WHITE LEKYTHOI

Another series of white-ground lekythoi, in part slightly later than the preceding, shows the drawing entirely in dull color (Case F). The solid color washes are generally confined to one or two shades, preferably red and black. Sometimes, however, especially on the later examples, as many as four or five colors are employed, and a highly decorative and gay effect is produced thereby. The subjects of the scenes are confined almost entirely to mourners bringing offerings to a tomb. The figure which is sometimes seated on the steps of the tomb is best interpreted as the deceased receiving his offerings. Two of our vases have different subjects; one shows a man and a woman clasping hands; another a child with his mother before Charon's boat (fig. 83).

Case F

The child is standing on the bank, dragging his toy cart at his side; he is beckoning a last farewell to his mother, who is wrapped in her himation. Charon stands expectantly at the prow of his boat, ready to ferry the little newcomer across to the abode of the dead.

FIG. 83
WHITE LEKYTHOS
MOTHER AND CHILD
APPROACHING
CHARON'S BOAT

It is noteworthy that in these representations dealing more or less directly with death, there is a quiet restraint in expressing grief for the departed. Prothesis scenes with the laying-out of the deceased and with women tearing their hair are exceptional. Mostly, sorrow is implied rather than depicted, or shown only in the sadness of the mourners. It is the same feeling of reserve that we notice on contemporary and fourth-century gravestones (see p. 220), which is characteristic of the Greek love of beauty as against realism in art.

Engraved Gems

The art of engraving stones reached its height in the second half of the fifth century. Our collection includes none of the best examples, such as the wonderful products of the great gem-cutter Dexamenos; but several good specimens will show the general character of the work of this period (Case N). The favorite shape employed is the scaraboid, which is generally large and thick, and is perforated lengthwise, so as to be worn on a swivel either as a pendant or on the finger; but other stones also occur. A fine example of a scaraboid is a carnelian engraved on one side with a crane, on the other with a nude woman stand-

Case N

ing by a wash-basin. Animals are popular representations. Our specimens include representations of a lion, a stag, another crane, a dog, and a horse. On the stone with the horse is the inscription ΣTHΣIKPATHΣ, Stesikrates, probably the name of the owner. Etruscan stones likewise reflect the developed free style prevalent in Greece; but the scarab is retained for shape. The best example in our collection is engraved with a scene of Herakles throttling the Nemean lion. Other representations are a winged Athena, a female winged divinity, and a Centaur shooting an arrow.

SIXTH ROOM

FOURTH CENTURY B.C.

THE Peloponnesian war had ended in the year 404 B.C. with the downfall of the Athenian empire. Sparta had championed the Greek states in their fight for independence and had been successful. But it was soon apparent that she had done so only to humble her rival Athens, and that she regarded herself as in control of the former Athenian dependencies. These states found that they had merely exchanged one master for another and that Spartan rule was much more offensive than the Athenian had been; for Spartan garrisons were placed in many of the cities and the popular parties deprived of their power. Moreover, Sparta did not even have the excuse of protecting the Aegean world from Persian aggression; for, in exchange for Persian recognition of Spartan leadership over Greek states, she calmly abandoned the Greek cities of Asia Minor to Persia.

The power of Sparta was not long-lived. She was defeated by Thebes in the battle of Leuctra in 371 B.C., and the leadership of Greece then passed to Thebes. But Thebes was no more successful, and when Epaminondas, the great Theban general, was killed in 362 B.C., she too was no longer able to maintain her position. It was clear

that the unification of Greece could not be evolved from within. Love of autonomy among the individual states was too great, their jealousy of each other too strong to make the formation of a United States of Greece possible. Constant strife had, moreover, weakened the country, and when at last a formidable enemy from without appeared in the person of Philip of Macedon, she could offer no effec-

FIG. 84. BRONZE GREEK MIRROR WITH COVER
EROS AND TWO PANS

tive resistance. Happily the Macedonians, though looked upon as barbarians by the Greeks, were of a kindred stock, to whom Greek civilization readily appealed. The conquest of Greece was therefore not an overthrow of Greek civilization, but rather the reverse. When Philip's brilliant successor, Alexander the Great, conquered one by one the old Oriental kingdoms and brought the whole of Eastern Asia and Egypt under his sway, founding Greek cities wherever he went, he spread Greek influence over a much vaster area than the most ambitious Greek could ever have dreamed possible. This extension of Hellenic culture far beyond the boundaries of Greece itself resulted in the "Hellenistic" Age, which we shall consider in the next section.

The effect of these historical events on the art of the fourth century is of great importance. Internecine wars and local intrigues were not likely to call forth the same high spirit of patriotism as had the war against Persia. Hence the ideal of the state lost much of its former glamour. Moreover, the teachings of poets and philosophers like Euripides, Sokrates, and the Sophists had taught people to rely on their own judgment rather than blindly obey authority. All this tended to raise the interest in the individual. It is just this difference which we observe in the arts of the fifth and fourth centuries. Instead of the idealism and impersonality of the fifth century, we find now introduced a personal, individualistic element. This individualism is not very marked, especially if judged by modern standards, for the traditions of the Pheidian period were still strong; but it is nevertheless unmistakable. We are, in fact, on a different plane. The lofty conceptions of the fifth century have been changed for more human standpoints; and the products of the new epoch, though they still satisfy our sense of beauty, no longer call forth our reverence.

Marbles

The larger marble sculptures of this period are exhibited in the Central Hall and described on pp. 220 ff. On account of the lighting, however, an exception has been made in the case of the head of an athlete, which is shown in this room on Pedestal H, but is described on p. 228. A number of smaller marble pieces will be found in Case A. Though not works of great importance, they have the charm and delicacy of fourth-century work. Several deserve special mention. A head of a youth, from Tarentum (top shelf), shows the influence of Skopas in the shape of the skull and the deep-set eyes. The flatness of the left side and the sketchy treatment of that part of the surface seem to indicate that the head was originally seen

Case A

in profile, perhaps as part of a metope. A small head, on the same shelf, is reminiscent of the Hermes of Praxiteles. Though the workmanship is sketchy, the artist has caught much of the charm of his master. Another attractive piece is a relief with a youth on horseback, recalling in subject and style the relief No. 13 in the Central Hall (p. 232). On the top shelf is a small fragment from the Tholos at Epidauros. It is a piece of the frieze which decorated the circular wall of the Tholos. The head-band of this chapter (p. 132) shows the richness of the whole composition of the frieze, while in our little fragment we can appreciate the delicacy of the carving. A fragment from a relief, placed on the north wall, shows a female figure sitting on a pillar, in a pensive attitude. It is evidently part of a replica of the well-known relief of Aphrodite persuading Helen to join Paris, which exists in several copies. The figure here shown is Peitho, Persuasion; we know from the other copies that beneath the pillar were seated Aphrodite and Helen, while opposite them stood Paris with Eros. A comparison with the relief in the Naples Museum, which is the best-known replica, shows that the Peitho on our fragment agrees in all details with the corresponding figure in that relief.

FIG. 85. BRONZE MIRROR COVER
TOILET SCENE

A fine bronze statuette of the fourth century is shown in Case D. It represents a bearded man standing with his

Bronzes—Statuettes *Case D*

right arm raised. Though the attributes are missing, we can identify him, from his general type, with Poseidon. Originally he must have held a trident in one hand and perhaps a dolphin in the other. The figure shows the influence of the sculptor Lysippos, both in the proportions of the body, such as the slim torso and long legs, and in the modeling, which is slightly elaborated.

Bronzes—Mirrors

FIG. 86. SILVER PYXIS

In the preceding section we have described a number of Greek mirrors with covers ornamented with repoussé reliefs, and occasionally also with engraved scenes (see p. 116). Several examples of this type belonging to the fourth century are also included in our collection (Case C). Of these perhaps the finest has a relief representing two Pans engaged in a quarrel, with Eros intervening (fig. 84). One Pan has seized the other by the arm and is pulling him away against his will. Eros, who has apparently just arrived on the scene, is about to strike a blow at the remonstrant. The locality of the scene is indicated as a mountain side by the rocky ground and the flowering plants. Both the composition of this group, which is skilfully adapted to the circular field, and the execution are excellent. The thick-set bodies of the Pans with their coarse-featured faces are well contrasted with the slender figure of Eros, and the physical exertion and intentness of all three are splendidly portrayed.

Case C

Another mirror is decorated with a relief of a Seilenos and a man in Scythian costume. The Seilenos is seated on a rock, playing the double flutes. He has the usual snub nose, animal's ears, and tail, and he sits on a lion's skin,

which serves him for a wine-skin. The youth seated opposite him is characterized as a Scythian by his long trousers and pointed leather cap. The subject of the scene is not certain. The Seilenos playing the double flutes suggests Marsyas, in which case the figure opposite may be the Scythian slave who flayed Marsyas alive, as a punishment for his presumption in challenging Apollo to a

FIG. 87. BRONZE VASES
PART OF A TOMB GROUP

musical contest. The preservation of the mirror is not good, a number of pieces being missing. The subjects of the reliefs of two other such mirrors are Dionysos and Ariadne, and the head of a woman in profile. A relief which originally belonged to such a mirror shows Aphrodite seated on a rock, with two Erotes. The graceful composition and the dainty postures of the figures make this a typical example of fourth-century work.

A mirror cover, lent by J. P. Morgan, has on its under side an engraving representing a toilet scene[1] (fig. 85).

[1] This has been published by Furtwängler in Furtwängler und Reichhold, Antike Vasenmalerei, Serie II, Text, p. 42, fig. 18.

Two women are sitting opposite each other; one is in the act of doing her hair, while the other is holding up a mirror for her. The drawing is of great fineness, the lines of the garments and of the hair and all details being engraved with delicacy and freedom. As is often the case in mirrors of this type, the figures were silvered. The relief which decorated the outer side of the cover has disappeared.

Besides mirrors on stands and mirrors with covers, a third type was prevalent in classical times, viz.: mirrors with handles. This form, which corresponds more nearly with our own hand mirrors, was in common use among both the Greeks and the Etruscans from the sixth to the third century B.C. Though we have as yet no Greek examples, except those belonging to the Cesnola Collection (in Gallery I: D 14), the Etruscan type is well represented in our collection. These Etruscan mirrors can be divided into two classes: one is provided with a tang for insertion in a wooden or bone handle; the other has a handle cast in one piece with the disk. In this case are exhibited our examples of the former type, which is the earlier, being prevalent at the end of the fifth century and throughout the fourth century B.C. The backs of these mirrors are decorated with engraved scenes. An examination of these will show what a high standard the ancients attained in this difficult art. The names of the various personages represented are often inscribed in Etruscan letters, a custom probably borrowed from Greek vase-paintings.

One of the finest examples in our collection is decorated with a scene of Aphrodite persuading Helen to join Paris. The subjects of the designs on the other mirrors are Peleus surprising Thetis at her toilet; Athena between Thalna and Sime; Odysseus attacking Circe; Bellerophon slaying the Chimaera; and Admetos and Alkestis kissing each other. Both the subjects and the style of the drawings show how

closely dependent the Etruscan artists were on Greece. The design of Aphrodite persuading Helen was undoubtedly closely copied from a Greek original, while the others

FIG. 88. "TANAGRA" STATUETTES

must all have been taken more or less directly from Greek prototypes.

In the same case are several other bronze works of this period which deserve special mention. One is a relief

Bronzes—Miscellaneous

representing Eros standing in an easy, graceful pose, with a jug in one hand and a bowl in the other. The curved surface of the relief makes it probable that it decorated a hydria. A strigil has a stamp on the handle representing a Nereid riding on a sea-horse and carrying the shield of Achilles. An interesting piece is also a dikast's ticket, used by an Athenian juror as evidence of his right to sit on a jury and to draw pay therefor. It is inscribed with the name of the holder, ΕΠΙΚΡΑΤΗΣ ΣΚΑΒΩ, "Epikrates of the deme of Scambonidae." At the left is stamped an I, the ninth letter of the Greek alphabet, signifying that Epikrates belonged to the ninth court. At the right are two stamps, each with the device of an owl surrounded by an olive spray, the official emblem of the city of Athens.

Case E

In Case E are several pieces of bronze armor. A cuirass, consisting of front and back pieces, is of the type mostly found in Italy in fourth-century tombs. It is finely modeled to fit the forms of the body. Along the sides are remains of hinges and rivets for fastening the two parts together. Two helmets of conical shape are clearly derived from the pilos or felt hat worn by the Greeks. Such helmets occur on Greek monuments of the fifth and fourth centuries B.C. In the same case is a jug decorated with a beautiful design in *à jour* relief, of an inverted anthemion rising from akanthos leaves.

Tomb Group *Case F*

An interesting tomb group is shown in Case F. It consists of objects in different materials, chiefly bronze, said to have been found at Bolsena (see fig. 87). From the fact that a large number of the pieces are toilet articles, we may assume that the tomb was that of a woman. Many are inscribed Suthina (ΑΠΙΟΥΜ), in Etruscan letters, a word not infrequently found on Etruscan bronzes and apparently signifying "tomb article." Two black-glaze vases definitely date the tomb in the fourth to third centuries

B.C., and this evidence is confirmed by some of the other objects, which are decorated in the Etruscan style of that period. The chief interest of this group is that it gives us

FIG. 89. FORGERIES OF "TANAGRA" STATUETTES

a good idea of the kind of articles placed together in a tomb. The bronze objects consist of a mirror with an engraved design representing the release of Prometheus, a patera with a handle in the form of a winged Lasa, a bowl, a jug,

a cista, and a plate from an incense-burner. A dainty little box (fig. 86), a pointed amphora with scroll handles, and a strigil are of silver. There are also a number of objects in iron and clay, as well as a gold ring, which is exhibited in the Gold Room (Gallery II: C 32).

Terra-cottas—Statuettes

The changes which the individualistic conceptions of the fourth century wrought on art are nowhere so convincingly shown as in the "Tanagra" statuettes.[1] The lofty remoteness of the fifth century has here completely disappeared, and a purely human charm has taken its place. We have before us no longer divinities whose sublimity evokes worship. The women, youths, and children portrayed in these graceful little figures are as human as ourselves; and it is probably this very quality which has made them so popular today. They require no complicated archaeological explanation. What story they have to tell they can tell themselves; for they represent the people of their time as we might have seen them any day, only transformed into works of art by their makers' exquisite sense of beauty.

Cases G, J, K, L

Our collection includes many excellent examples of such statuettes (see fig. 88; Cases G, J, K, L). The most successful are the figures of the women and girls. We see them standing in quiet poses, sometimes leaning against a pillar, occasionally walking or sitting, but mostly quiet, serene, and a little pensive. Only rarely are they portrayed in a definite action, such as doing their hair, carry-

[1] The reason these statuettes are commonly called "Tanagra" is that figures of this type were first found about 1870 in tombs in the little Boeotian town of Tanagra. Since then similar figures have been unearthed elsewhere, but the extensive discoveries at Tanagra make it certain that they must have been particularly popular in that vicinity. The provenance of the examples in our collection is not always known. From their type many can be assigned to Tanagra, while others come from Attica and other regions in Greece proper.

ing a child, or playing games. Their garments consist of a tunic (chiton) and a mantle (himation), generally wrapped completely round their bodies and arms. Some wear a pointed hat or a hood formed by pulling up the mantle. Leaf-shaped fans were evidently popular, for many of the women carry them, and baskets, tambourines, and other objects sometimes appear. There is little individual interest; but it may be said without exaggeration that womanly gentleness and grace have never been expressed more simply and more truly than by the humble artisans who made these clay figures. The children are equally charming, and among them we must include the little Erotes with their merry, mischievous faces; for there is nothing godlike left in their conception; they are just like human children except for their wings. The youths are as a rule less successful, being generally conventional; only occasionally, as in fig. 88, do we find a fine, dignified conception.

FIG. 90. "ATHENIANIZING" VASE

A company of fourteen actors, said to have been found together in a tomb in Greece, is an unusual group (Case K). The figures show a great variety of types and poses, but

all have the conventional insignia of the comic actor, such as the mask, which is generally bearded, and the protruding stomach. The men wear trousers, a short chiton sometimes made of fur, and occasionally a mantle and cap; the women (whose parts were of course taken by men according to the Greek custom, and who are clearly recognizable as such in our statuettes) wear long chitons and mantles. A few of the figures are identifiable with specific rôles; for instance, a ludicrous statuette of Herakles with his finger in his mouth, an old nurse and a baby, and a slave. Some of the women appear to wear no masks, but it is more probable, since the custom of wearing them was so universal, that the masks of young women were very like real faces. Whether such figures were used by children to personify actors, like the burattini in Italy, or whether they were votive offerings, placed, perhaps, in an actor's grave as an appropriate memorial, we have no means of determining.

In order fully to appreciate the original appearance of the Greek terracotta statuettes, we must remember that they were all painted; and that instead of their present drab surface they showed a rich and varied color-scheme. We need only compare the seated boy in our collection (No. 14.146.4 in Case G), on which the paint is unusually well preserved, with the figures on which it has mostly disappeared to see how much of interest and life was added by the coloring. The predominating colors used were white, blue, rose-pink, and yellow, all light, delicate shades, appropriate to the daintiness of the figures. The majority of the statuettes were made in moulds. The vent-hole at the back was of course added so that the moisture in the clay could evaporate in the baking.

It has been said of the Tanagra figures that they are all sisters but few of them are twins. And this is certainly

true. Considering the fewness of the motives, it would have been natural from our point of view to reproduce the same types over and over again. But the love of diversity, so characteristic of the Greeks, prevented such mechanical production. Though the same mould was used many times, variety was achieved by such means as attaching the arms in different ways, changing the pose of the head, adding different attributes, and retouching. These slight differences introduce a refreshing element of originality and save the statuettes from ever being monotonous.

FIG. 91. CAMPANIAN VASE

It has often been asked what was the purpose of these little figures. Were they used merely as bric-à-brac, had they a religious significance, or did they play a part in funeral ceremonies? We must admit that we do not know definitely. The majority have been found in tombs; but whether they were placed there because they were familiar household articles, or for any religious or specifically funerary purpose, is difficult to decide. That they were, at least in the majority of cases, purely genre figures, without mythological import, seems clear from their general character.

These Tanagra and related figures can be assigned to the

fourth century and to the beginning of the third century. Their development into other types characteristic of the Hellenistic spirit will be discussed in the next section.

A special use of terracotta figures, which became popular at this period, was that of ornaments for vases. The *Case E* examples in our collection, placed in Case E, comprise a group of Boreas carrying off Oreithyia, a sphinx, a female figure, and a small seated Dionysos (lent by Albert Gallatin).

A word must here be said about modern forgeries of Tanagra statuettes, which are prevalent in many private and even public collections. When the Tanagra figures were first found, they immediately enjoyed a great popularity. As the supply was soon less than the widespread demand for them, the temptation lay near to replenish the stock with forgeries. Accordingly, a flourishing industry of such forgeries grew up, which deceived even experts for a considerable time, until the truth came out.

Case M A number of such forgeries have been placed in Case M (see fig. 89). There is perhaps no better way to appreciate the simple beauty of the Greek statuettes than to compare them with these modern imitations. The large mythological groups are so wholly modern in conception and composition that they do not here come into consideration. But many of the figures copy fairly closely the standing or sitting types of the Tanagra figures; and yet, on closer examination, their un-Greek character is apparent. Compared with the simple naturalness and quiet poise of the Greek figures, these modern creations appear affected and theatrical. This is shown both in the attitudes—especially in the positions of the head and arms—and also in the expressions. Serenity has given place to sentimentality. The drapery is another criterion. It is almost invariably fussy and confused and often lacks construction. Another

difference is the greater length of the line from the waist to the knees, which will be observed in many of the forgeries. Sometimes the modern pieces are made from moulds taken from ancient statuettes, in which case it is occasionally difficult to pronounce judgment; for in those cases the style is of course Greek; but even here a certain indefiniteness in the contours and often the addition of inappropriate details betray the hand of the forger.

FIG. 92. APULIAN VASE

Vases

We have seen in the preceding section (see p. 127) that at the end of the fifth century the great Athenian vase industry practically came to an end. Henceforth the countries which had depended on Athens for their vases had to produce their own wares. New ceramic centers came into being, of which the most important, to judge from results of excavations, were Crimea, the Cyrenaica in Northern Africa, and Southern Italy. The vases found in Crimea and in the Cyrenaica are painted in the late Athenian style, and were probably made by Athenian potters who had made their homes in these lands, though some of them may also have been imported from Athens. Our collection includes no examples of this class. In Italy we can distinguish first a period in which the Athenian style is more or less closely adhered to; after which three distinct fabrics make their appearance, which, though still based on the Athenian red-figured technique, clearly show that the tastes of a different

time and place have asserted themselves. These fabrics correspond to the three chief divisions of South Italy—Apulia, Campania, and Lucania—the products of each locality exhibiting marked characteristics of its own.

In our collection are several examples of the earlier phase, belonging to the end of the fifth or the beginning of the fourth century B.C., in which the Athenian style is still dominant (Case N). Foremost among these are two vases of unusually good workmanship. One is a large bell-krater, said to have been found in Sicily, with Thetis's visit to Hephaistos represented on one side and an unidentified scene on the other. The other is an amphora, reminiscent in shape of the "Nolan" form, with a representation of the departure of a young warrior (fig. 90). In both these vases the shapes, the fine luminous quality of the black glaze, and the general style point to a close connection with Athenian prototypes. Some details in the costumes and decoration, however, and here and there the type of features, show the presence of a foreign element.

Case N

FIG. 93. APULIAN CUP

The Lucanian, Campanian, and Apulian fabrics, which belong to the fourth to third centuries B.C., are illustrated in our collection by a number of examples placed in Cases and Pedestals O-W. Of the first two we have only a few pieces (Case Q). The Lucanian vases are distinguished by their comparative simplicity of style, rare use of accessory colors, and a certain largeness and restraint both in the drawing and the composition. The Campanian ware is characterized by its brilliant coloring, which gives it a

Cases and Pedestals O-W

markedly picturesque quality (see fig. 91). By far the most numerous are the Apulian vases. The most distinctive in our collection are two vases of large size, one an amphora with a representation of the dispute of Persephone and Aphrodite concerning Adonis (fig. 92; on Pedestal T), the other a hydria with a scene of Hades carrying off Persephone (on Pedestal U). Several other vases of large size are painted entirely black with occasionally the addition of a gilt wreath (on Pedestals O and W and on top of Cases S and V). In general appearance they are perhaps the most successful of the Apulian vases, since the beauty of the shapes is not marred by too lavish decoration.

FIG. 94. APULIAN VASE

A selection of our better painted specimens are exhibited in Case P; among these the most noteworthy are the beautiful "lekane" in the center of the top shelf (fig. 94), the lekythos, on the deck of the case, with an attractive scene of a little girl in a swing, and a small cup with the head of a woman (fig. 93).

In Case S (bottom shelf, to the right) should be noted two large amphorai with funerary scenes; the mourners are represented as bringing offerings to a tomb, which is in the form of a shrine with a representation of the deceased, similar to contemporary marble tombstones (see p. 220). It will be observed in general that the Apulian vases show a great variety of shapes, but a marked poverty of invention in the representations. Exchange of gifts between two lovers, funerary scenes, single figures of Eros and Nike, and female heads occur with monotonous frequency. Mythological subjects are comparatively rare.

FIG. 95. GOLD EARRINGS

A comparison between these Graeco-Italian fabrics and the Athenian vases will show important differences. The black glaze has rarely the same rich, luminous quality; the shapes are no longer borrowed directly from the Athenian repertoire; and above all, the types of the figures, the generally crowded compositions, and the profuse use of yellow as well as white as accessory colors, give these vases an entirely different aspect. In the better examples the elaborateness of shape and decoration makes an impression of richness and splendor, which give them a value of their own; but in the less successful vases this striving toward effect does not hide indifferent workmanship and inherent poverty of invention. In other words, this South Italian style is like a last echo of the great period of Athenian ceramics. It is still beautiful in so far as it is reminis-

cent of former achievements; but there is weakness at the core, which precludes the possibility of a great future, and when the style died out in the third century, the red-figured technique came definitely to an end.

We have only a few examples of Greek engraved stones of this period (Case B). The representations consist of animals attacking their prey, and various deities. The

Engraved Stones *Case B*

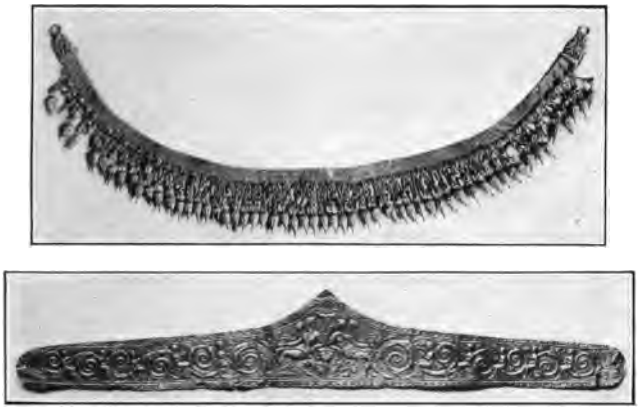


FIG. 96. GOLD DIADEM AND NECKLACE

Etruscan stones are mostly of careless execution, being roughly worked with the round drill, without any indication of detail.

The art of the Greek goldsmiths may be said to have attained the highest stage of its development in the fourth century B.C. The custom of working the gold rather than using it merely as a setting for precious stones continued, and the decorations in filigree, granulation, repoussé, plaiting, and modeling attained a richness and perfection of workmanship which to us is nothing short of marvelous. Our collection includes a number of first-rate specimens which are indeed some of the finest examples of their kind

Jewelry *Gallery II: C 32*

in existence (placed in Gallery 11: C 32). A particularly interesting group, said to have been found together in one grave, consists of a diadem, a necklace, a pair of earrings, a finger-ring, seven rosettes in the form of small flowers, and nineteen beads from a necklace (see figs. 95 and 96). The first lady in the land might well have been proud of such jewelry. The diadem is decorated with a beautiful repoussé relief representing Dionysos and Ariadne, and

FIG. 97. GOLD FIBULA

small female figures, sitting amid scrolls. The necklace is of a type common in Greek jewelry, consisting of a closely woven braid of fine gold wire, from which pendants are suspended by intertwining chains, with rosettes at the points of attachment. Originally the petals of the rosettes were inlaid with enamel, but this has disappeared. Every detail is wrought with great delicacy, so much so that the beauty of the execution can be fully appreciated only with a strong glass. It is a most convincing example of the Greek craftsman's love of his work for its own sake, rather than for effect. The same might be said of the earrings, which are likewise masterpieces of goldsmith's work, rich in design and perfect in execution.

Another exceptionally fine piece is a gold ornament of

pediment shape, decorated in filigree thread (fig. 97). At the two corners are fore parts of winged horses, modeled in full round. This object evidently served as the back of a fibula, since on the reverse side are the remains of a spring and clasp. Other good examples are a chain necklace with central medallion decorated with the head of Dionysos in repoussé relief; several pieces said to have been found together in a grave; and a number of earrings with pendants in the form of Erotes or other figures.

Three gold rings with engraved bezels are specimens at the same time of jewelry and of the art of engraving. The designs show a woman standing by an incense-burner, Aphrodite and Eros, and a girl dancing, all represented in the style of the period. The execution is good but not of the best.

SEVENTH ROOM

HELLENISTIC PERIOD

THIRD TO FIRST CENTURY B.C.

WITH the conquests of Alexander the Great, Greece entered upon a new phase of her history. She had subdued the old kingdoms of the Orient and extended her borders far beyond the confines of her own country. Her history is henceforth bound up with that of the great Hellenized world which she had created. This new world she was unable to control politically. With Alexander's death the old Greek inability to combine reasserted itself, and after long struggles between the Macedonian generals who succeeded to Alexander's empire, three separate kingdoms —Macedonia, Syria, and Egypt—were finally established. But presently quarrels arose among these also, and in a long series of wars their strength was gradually sapped. This was the more disastrous since a new power was in the meantime rising in the West. Rome, from being merely the chief city of a handful of Latin tribes, had gradually subdued most of Italy. She had in turn conquered the Etruscans, the Gauls, and the Samnites. Only one rival remained—Carthage. When Hannibal, the great Carthaginian leader, invited Macedon to join him against Rome,

FIG. 98. BRONZE STATUETTE
HERMARCHOS(?)

the East, not recognizing that her own future was at stake, failed to intervene. Hannibal was finally defeated in 202 B.C. Shortly afterward Rome defeated both Greece and Asia, and thus became the controlling power in the Mediterranean. For some time she was content with this indirect control rather than complete sovereignty, especially as constant civil wars at home demanded her attention. It was not until the time of Augustus (31 B.C.) that the East and West were finally combined under one great Roman empire, and with its establishment began the Roman Imperial era, described in the next section.

Though politically Greece had shown her incapacity to become a strong unified power, the greatness of her civilization was such that it nevertheless conquered the whole world. Not only did new centers of Greek art and learning arise all over Asia Minor and Egypt, but Rome herself eagerly adopted Greek culture and modeled her literature and art on those of Greece.

The question that concerns us here is: How was Greek art affected by this expansion? First, it may be said that it acquired a new lease of life. At a time when it had passed its prime and a period of decline was bound to set in, the infusion of new blood added several centuries to its career. Its character, moreover, underwent a great change. The aim of the artist was no longer idealism or pure beauty, as it had been in the fifth and fourth centuries, but realism. This realism was often tempered by the old idealistic tendencies, and many works harking back to the former styles were still produced, especially in Greece proper. But in the new schools of Asia Minor the realistic spirit was strong. It showed itself in various ways: the modeling became more anatomical and scientific, the sculptor being anxious to copy nature in every detail; the interest of the artist was broadened to include a larger variety of

subjects, and old people, children, and even caricatures were studied with new insight; also, a certain love of display, the natural outcome of realism, began to assert itself. But though in conception Hellenistic works do not reach the former lofty standards, they often exhibit great vigor of treatment and remarkable skill in execution. The vitality of Hellenistic art is, moreover, shown in its independence. In many of its creations there is a great fertility of invention; and even when it borrows types from earlier works, it often transforms them so completely as to make them its own.

FIG. 99. BRONZE STATUETTE APHRODITE

Marbles

In addition to the large marble sculptures in the Central Hall (described on pp. 234 ff.) our collection includes several smaller marble pieces, exhibited in this room.

Case M

The head of a young girl in Case M shows the influence of the works of Praxiteles both in conception and in execution. It is full of gentleness and charm, and the surface has a beautiful evanescent effect. There is, however, a lack of definition and finish about the modeling wholly different from fourth-century work. In other words, it

lacks the strength which earlier Praxitelean works always show. At the top of the head is a large quadrangular excision for the insertion of another piece. It is possible that this consisted of a veil which covered both the top and the back of the head.

In the Hellenistic epoch children became a popular subject with sculptors and were for the first time properly represented. The head of a child, characterized as Dionysos by the wreath of vine leaves and clusters of grapes in his hair, is a work of exceptional charm (Case C). The round, soft contours of the child's face are rendered in a lifelike manner, and the modeling of the cheeks and of the sensitive little mouth is of great delicacy. Two small heads in the same case, one of a Satyr, the other of a bearded man, are carefully worked and full of life.

FIG. 100. BRONZE STATUETTE
SLEEPING EROS

Case C

Bronzes—Statuettes

The bronzes in our collection include a number of excellent examples of this period, and well illustrate the various trends of Hellenistic art. A statuette of an old bearded man (fig. 98), to be identified perhaps with Hermarchos, is probably the finest Greek portrait on a small scale now in

existence (Case H). The dignity of the pose and the life-like rendering of the figure combine to make it a masterpiece of its kind. The subject is treated with a mingling of idealism and realism. The features are very individual, the skin where exposed is represented as shriveled by old age, while the prominence of the abdomen is faithfully rendered. But in spite of this marked realism with regard to details, the figure as a whole is full of force and dignity, and the general conception is more suggestive of full-size sculpture than of a work of small dimensions. Moreover, the arrangement of the drapery in a few sweeping folds contributes to the effect of quiet simplicity. The figure was originally mounted on an Ionic bronze column of which only the capital and the core of the shaft are preserved. *Case H*

FIG. 101
BRONZE STATUETTE
A GROTESQUE FIGURE

The probable identification of the statuette as a portrait of Hermarchos is based on its close resemblance to a bust from Herculaneum in the Naples Museum, which is inscribed with his name (see Museum Cast No. 1047). In execution, however, our statuette is greatly superior, having all the spirit and animation of an original Greek work, while the Herculaneum bronze is a somewhat indifferent Roman copy. Our information about Hermarchos is only scanty, none of his writings having survived; but we know that he succeeded Epicurus (see p. 239) as head of the Epicurean school of philosophy about 270 B.C., which date would agree with the general style of our statuette.

A statuette of Aphrodite (fig. 99) in the attitude of the Knidian Aphrodite of Praxiteles (see Museum Casts Nos. 697, 698) is an important piece both on account of its fine execution and its uncommonly large size [1] (Case K). The graceful proportions of the body and the delicacy of the face can give us some idea of the powerful charm that was exercised by its famous original. The surface, however, is considerably corroded, so that the beautiful modeling which can be seen on the better-preserved parts (such as the left forearm, the under side of the right forearm, and parts of the back), does not come out to its full value on the rest of the statuette. There can be no doubt, however, that the execution is Greek, not Roman; probably a late Greek work of a school of Asia Minor.

Case K

A charming representation of the god Eros is a statuette which shows him sleeping on a rock (fig. 100; Case Q). The complete relaxation of the child is well portrayed, and the modeling, though not of the finest order, is fresh and careful. The conception of a sleeping Eros originated in the Hellenistic period and is characteristic of the more personal view of that deity prevalent during that and later times. It was a favorite device for tombstones, though its use was not limited to this purpose.

Case Q

A statuette of the drunken Herakles is an excellent product of Hellenistic art (Case S). He is represented reeling backward, his head thrust forward, his legs wide apart. Both arms are missing, but from a better-preserved statuette of this type in the Parma Museum, we learn that the right arm was extended, the hand probably holding a cup, and that the left was lowered. Such a subject, showing the less heroic side of Herakles, would never have been attempted by an earlier artist; but to the sculptor of our statuette it was a theme full of new possibilities,

Case S

[1] Height, 1 ft. 8⅜ in.

and well adapted to show off the strong, muscular body of the hero—which, indeed, he did with great ability. It should be noted, however, that the drunkenness of Herakles is suggested only in the pose; there is nothing in the expression of the face to indicate it—and this is characteristic of the mingled realism and idealism of Hellenistic art.

A number of smaller bronze statuettes will be found in Case C. The statuette of a grotesque figure, on the middle shelf, is a masterpiece of Hellenistic bronze work (fig. 101). The execution is both careful and spirited; and the rendering of the face with its half-leering, half-pathetic expression, gives a very human interest to this deformed creature. Moreover, technically it is of great importance, illustrating as it does the extreme care with which some ancient bronzes were worked and decorated. Both forearms (now missing) were evidently made in separate pieces and inserted. The whites of the eyes are of silver; the irises and pupils have fallen out, but were probably of some other material. The two protruding teeth are of silver; the hair and whiskers are covered with a thin foil of niello, and the little buttons on the sleeves of the tunic are also of niello. Though the black niello can now hardly be distinguished from the dark patina, it must originally have been most effective when contrasted with the golden color of the bronze.

Case C

FIG. 102. BRONZE RELIEF
AN OLD SATYR

Two diminutive statuettes on the same shelf are worked with astonishing freshness and vigor, considering their small size. One shows Herakles struggling with the Ne-

mean lion, the other a dancing Satyr, of the same type as the famous bronze in the National Museum of Naples. The stockily built man in a declamatory pose probably represents an actor reciting. The statuette of Antiocheia, the personification of the city of Antioch, and one of a Satyr of Pergamene type, are good Roman copies of Hellenistic works; and the group of wrestlers and those of youths carrying the dead body of a companion, are decorative handles from Etruscan cistae or toilet-boxes.

Bronzes—Mirrors

Besides these statuettes, our collection includes a number of decorative pieces, as well as implements and utensils in bronze. In the same case with the statuettes, on the middle shelf, is a small plaque with three goats in low relief, and a Greek mirror with ornamental cover of the same form as those in the preceding sections (pp. 94, 116, 136). The relief on the cover represents Eros as a nude, chubby infant of Hellenistic type with wings spread. On the bottom of the case are exhibited the later type of Italian mirrors referred to above (see p. 138), with handle cast in one piece with the disk and terminating generally in the head of an animal. Such mirrors have been found chiefly at Praeneste, and were therefore probably both invented and mainly manufactured there. Though in many respects to be distinguished from the earlier Etruscan mirrors (see p. 138), they must still be regarded as intimately connected with them. They date from the end of the fourth and the third centuries B.C.

The backs of these mirrors are, as in the earlier examples, decorated with engraved scenes, but these are mostly of careless workmanship and the range of subjects is limited. Favorite representations, repeated again and again, are the two Dioskouroi, generally accompanied by two women, and the winged goddess Lasa. Several such are in our collection. By far the finest example we have is one decorated

with a scene of Aphrodite fishing, with Eros aiding her. The landscape is suggested by the rocks on which the goddess is seated, the palm tree between her and Eros, and the flowering plants. The drawing is graceful and lifelike. This is undoubtedly earlier than the other specimens, belonging probably to the fourth century, and if not exe-

FIG. 103. TERRACOTTA STATUETTES
ASIATIC TYPES

cuted by a Greek artist, was certainly directly inspired by a Greek original. Inscriptions are much rarer on these mirrors than in the earlier Etruscan ones; and they are sometimes in Latin, which was the language current at Praeneste. This is the case with one of our mirrors with a representation of the union of Juno and Hercules, in their character as deities of matrimony.

Bronzes—Miscellaneous *Case A*

A few decorative bronze pieces will be found in Case A. Especially noteworthy are two disks with finely worked reliefs, one of a young Satyr, the other of an old bearded

Satyr (fig. 102), which originally served as decorations in horse-trappings. They were found at Elis with six other pieces now in the British Museum. The faces of the Satyrs are modeled with great realism, every detail being carefully rendered; the eyelashes, for instance, are indicated by delicately incised lines on the lids. A pair of ornaments, each in the form of a mule's head, are also pieces of fine workmanship. Such ornaments were used to decorate the upper front corners of the curved rests placed on couches of late Greek and early Imperial type.

Case N

The other bronze utensils of this period are placed in Case N. They include an Etruscan candelabrum, a lamp on a stand, four Italian helmets of a type found on the battle-field of Cannae (216 B.C.), an armored belt said to have been found in Tuscany, a sword, a colander, and a meat-hook.

Terra-cottas

The custom of fashioning small figures in painted terra-cotta, which, as we saw, had become very popular in the fourth century, was continued in Hellenistic times. The chief center for their manufacture, however, shifted from Tanagra to regions outside Greece proper. The little town of Myrina in Asia Minor, for instance, has been made famous by the extensive discoveries made there during excavations in the years 1880–1882. Tarentum in South Italy likewise proved a particularly fruitful field.

Cases B, J, L

Our collection includes specimens from Myrina, Smyrna, Pontus, Heracleia, and especially from Tarentum (Cases B, J, L). A comparison between these and the Tanagra examples will show the differences which the Hellenistic spirit produced in these little statuettes. Instead of the quiet, gentle women, youths, and children of the preceding epoch, we have mostly figures in lively attitudes, often of mythological character (fig. 103). Some types are indeed copied more or less directly from the Tanagra figures; but

even in these a new striving for effect is generally noticeable. Among our Asiatic examples (Case J, North Side) the finest is a flying Victory in which the forward sweep of the figure has an almost sculpturesque grandeur. A little boy with a cock, two comic actors, and a Priapos, the god of fertility, carrying an armful of fruit, are other noteworthy pieces.

FIG. 104. TERRACOTTA STATUETTES
TARENTINE TYPES

From Tarentum we have almost one hundred pieces, including several tomb groups. These are not, as is the case in the other figures in our collection, selected examples; but they represent a fairly complete series of the most characteristic Tarentine types (see fig. 104). We can see what kinds of objects were placed together in a tomb (south side of Case L); and we note the great difference between careful work, in which details were gone over with a finishing tool, and inferior products left as they came out of their moulds. Among the finer examples are included

several draped female figures, some statuettes of Aphrodite, and especially two dancing-girls, who in grace and simplicity of pose almost rival their Tanagra sisters (Cases J and L). Besides statuettes there are a number of antefixes, perforated disks, and various moulds (chiefly in Case B).

Top of Case R

An Etruscan frieze decorated with a brilliantly colored relief is an interesting piece, dating probably from the third century B.C. (top of Case R). The decoration consists of a marine scene, with sea-horses and dolphins leaping amid seaweed and shells. Below, a conventional wave pattern indicates the sea. There are in all seven slabs, alike in every detail, so that we may assume that they were made from the same mould. The colors—red, blue, and yellow—are still well enough preserved to give us some conception of the gay effect of the whole. The frieze probably once ornamented an Etruscan tomb-chamber.

Pedestals E, U Top of Cases F, N

A number of Etruscan urns, used for holding the ashes of the dead, are also included in our collection (Pedestals E and U, and top of Cases F and N). In shape they are miniature sarcophagi, the cover being ornamented with a recumbent figure, while the body has a gaily painted relief decoration. The subjects have mostly some reference to death, either directly, when a dying person is represented, or indirectly, in mythological scenes of fatal combats. The reliefs on the examples in our collection include two combats of heroes (perhaps Eteokles and Polyneikes) and two battle-scenes of a hero fighting with a ploughshare. The latter may be Echetlos, who we are told by Pausanias (I, 32) appeared in the battle of Marathon to help the Athenians against the Persians and "slaughtered many of the barbarians with a plough." One, which is of stone, not terracotta, has a representation of a woman on her death-bed. Several of the urns have Latin inscriptions in

Etruscan letters, giving the names of the deceased. The style of the reliefs is late Etruscan of the third century B.C. The facts that many of the compositions occur over and over again and that the work is generally careless show that they were regarded as rather cheap products. The gaudy paint preserved on some of the examples makes them rather more effective than they otherwise would be.

On top of Case N are the head of a youth, almost life size, and a fine antefix, decorated with a relief of two goats' heads butting, which rise from akanthos leaves and are surmounted by a palmette (see tailpiece, p. 174). The surface of the leaves and the shaggy hair of the goats are particularly well rendered. Extensive traces of paint are still preserved.

FIG. 105. EGNATIAN CUP

Pedestal O

The upper part of a life-size statue of a woman (Pedestal O) is another interesting Etruscan work of this period, and further shows the popularity of baked clay with the sculptors of Etruria. The lady is much bedecked with jewelry —diadems, necklaces, pendants, and armlets, of the familiar Etruscan types, originals of which will be found in our collection of Etruscan jewelry in Gallery II : C 32.

Vases

We have seen how during the fourth century potters walked more or less in the footsteps of their predecessors, and produced painted vases on the same general principles, if not of the same quality, as the Athenian red-figured fabric. The Hellenistic potters, on the other hand, tried new paths. The most important of these were the use of other colors besides the black glaze covering the surface of the

vase; the painting of naturalistic decorative designs *over* the black glaze or other body color, instead of the figured scenes reserved in the red clay; and the use of relief decoration in imitation of metal ware. All of these techniques had already been practised before Hellenistic times, but their general adoption for certain classes of vases was new.

The description of a few of these classes represented in our collection will give an idea of the general character of the pottery of this epoch.

FIG. 106. CALENIAN BOWL

Case N

In Case N have been assembled most of the fabrics in which the vases are entirely covered with black glaze. On the three upper shelves of the left side of the case are those commonly called Egnatian, since many of them have been found in Egnazia in Apulia (see fig. 105). Garlands, birds, female heads, masks, and similar decorations are painted in white, yellow, and red over the black glaze. The bodies of the vases are sometimes fluted, which shows their derivation from metal ware. On the bottom of the same side of the case are vases decorated with stamped and relief ornaments. Notable among them are several "lamp-feeders." On the right side of the case, on the wall, are several examples of the so-called Calenian fabric. These consist of cups entirely covered with black glaze and ornamented on the inside with a frieze or central medallion. From the potters' stamps which occur on some of the vases (there are none among ours) we learn that they

were produced at the end of the third or the beginning of the second century B.C. The subjects on our examples include friezes of chariots with divinities (fig. 106), Herakles and Iolaos fighting the Lernaean Hydra, a Gorgoneion, a crab and a frog, and female heads and busts.

A collection of nineteen vases in Case G is of special interest as having been found in one grave, probably at Teano, in Campania. They are likewise covered with black glaze, and are ornamented with stamped and incised as well as painted decorations (see e.g. head-band, p. 154). *Case G*

FIG. 107. VASES FROM HADRA, EGYPT

The vases consist of a large water-jug, a number of plates, deep and shallow, various jugs, and a cruet-stand. They probably constituted a dinner service.

A class of Hellenistic pottery which is unusually well represented in this Museum is that of "Hadra" vases (fig. 107; Cases P, R, T). The name is derived from the fact that they were first found in large quantities at Hadra, the eastern necropolis of Alexandria. Contrary to the regular custom in Greece they were used to contain the ashes of the dead. An interesting feature is the addition of inscriptions on some examples, giving the name of the deceased and the date of his burial. From these we learn that the vases belong to the third century B.C. and were used for the burial of Greeks who died in Alexandria. The *Cases P, R, T*

majority of them are of the hydria (water-jar) shape. The decoration consists chiefly of ornamental naturalistic motives such as sprays of ivy and laurel, grapevines, palmettes, and flowers, and occasionally of Erotes and animals —some of marked decorative quality. They are painted either in blackish brown directly on the natural clay, or in tempera in a variety of bright colors on a coating of white or yellow. The tempera designs have unfortunately largely disappeared, owing to the delicacy of this technique. One of the finest is a head of Medusa painted as a medallion on the body of a vase (Case T).

A number of large ornamental vases, elaborately decorated with reliefs and statuettes in the round, have been found at Canosa and other places in Southern Italy. They form an extreme instance of the employment of plastic decorations by Hellenistic potters. Three fairly complete examples have been placed on top of Cases P, R, T (see fig. 108). They are painted like contemporary statuettes, that is, covered with a white coating on which the other colors were applied. The sculptural decorations consist of female statuettes of conventional types, fore parts of horses, Nereids, and a spirited hunting scene.

Besides these three whole vases, we have four separate reliefs from similar vases, representing scenes of combat
Case F both on foot and on horseback (fig. 109; Case F, top shelf). They are remarkable for the vigor of their compositions and the preservation of their colors. From them we can learn the brilliant appearance of some of these vases.

In the same case are a number of vases of this period, not all assignable to special fabrics, either painted in tempera or left in the natural color of the clay. A number of these have decorations in relief, generally of rough execution, designed chiefly for general effect. A conspicuous piece is a large pyxis or toilet-box (on the bottom of the right side),

with a relief on the cover showing two lovers, gaily painted in white, pink, red, blue, and green. A small bowl (on the second shelf from the top, right side) bears the mark of the potter C. Popilius. It belongs to a group which is generally regarded as an Italian imitation of the Greek "Megarian Bowls." Several pieces are moulded in the shapes of animals or human figures. Such are a pygmy carrying a crane, a dog, a cock, and a duck.

FIG. 108. CANOSA VASE

Glass

In Room III are shown a number of glass vases of the type found in Greek and Etruscan tombs of the sixth to fourth centuries (see pp. 84–85). They are modeled by hand and decorated with variegated patterns incorporated in the body of the vase. This same technique was continued during the Hellenistic period until the second or first century B.C., when the invention of the blowing-tube worked a revolution in the manufacture of glass. The Hellenistic glasses (shown in Case D), though technically identical with the earlier examples, can be distinguished from them both by their shapes and by their coarser execution. They are often supplied with elaborate handles.

Case D

Engraved Stones—Greek

In the gems of this epoch we can distinguish two distinct classes: those produced by Greeks in the Eastern Mediterranean, and those produced in Italy by the Romans. The

Greek gems exhibit the Hellenistic style familiar from the other monuments of the period. Instead of the perforated scarabs and scaraboids of the preceding centuries, the unperforated ring-stone, generally flat on one side and convex on the other, became the accepted form. The choice of stones is much larger than before, Eastern stones now being imported in large quantities. Glass paste is a frequent substitute. The specimens in our collection (Case A) include figures of Apollo and Aphrodite of rather elongated proportions, several representations of the Nereid Galene swimming, and heads of Herakles and Serapis. Some of the stones are still set in their original rings of gilt bronze.

Case A

A great technical innovation introduced in this period is the cameo. The representation, instead of being engraved on the surface of the gem, was carved in relief. Such cameos naturally did not serve as seals, like the intaglios, but were used purely for decorative purposes on vases, utensils, musical instruments, and jewelry. A fragment of a sardonyx cameo of beautiful workmanship is our only example of this period. It represents a Nereid riding on a Triton.

Engraved Stones—Italic

The Italic gems are of special interest to us in that they form our chief source of knowledge for the early Roman art of the Republican period. We can distinguish two styles, one imitating Etruscan art, the other the Greek Hellenistic art, both dating from the third and second centuries B.C. The gems of the former group show their dependence on Etruscan art in style and motive. Both the archaic and the fully developed style are copied with more or less success, but always in the dry, unimaginative manner peculiar to Roman work. Ring-stones are in general use. The subjects are largely borrowed from those which occur on Etruscan scarabs. Heroes are particularly

popular, especially those from the Theban and Trojan legends. Among our stones are representations of Ajax carrying the dead Achilles, and of the Spartan hero Othryades writing the word VICI ("I conquered") on a shield of the trophy he erected before dying. Several show artisans at work. Religious subjects also play an important part, particularly sacrificial scenes and the consultation of oracles. The inscriptions no longer refer to the person represented, as in the Etruscan scarabs, nor do they give the name of the artist, as in the Greek gems, but designate the owner of the seal, generally in abbreviated form.

FIG. 109. RELIEF FROM A CANOSA VASE

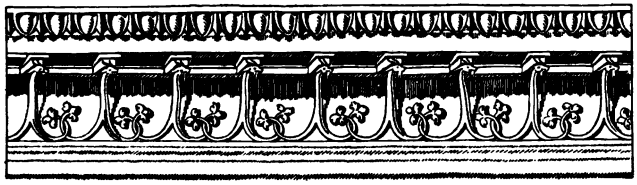
The gems of the Hellenizing group are of a much freer style. The subjects of the representations are characteristic of their origin. The heroic and religious subjects prevalent in the Etruscanizing group take a second place, and Erotic and Bacchic figures now become popular. Subjects taken from daily life, animals, and simple objects and utensils are likewise common. Our stones include several representations of Eros, heads and masks, animals, and fantastic combinations commonly called grylloi. An interesting scene is the Roman she-wolf with the twins, Romulus and Remus, represented under the fig-tree, with Roma and Faustulus watching them. The inscriptions refer, as in the other stones, to the owners of the seal.

Jewelry

The conquests of Alexander the Great brought to Greece a great quantity of Eastern precious stones. This had its

direct effect on jewelry, for the addition of such stones became popular, and striking results were thereby obtained with little labor and trouble. The increasing love for such colored effects was also shown in the frequent use of glass beads as cheap substitutes for precious stones. It was natural that the work in gold, which now occupied a secondary place, should begin to deteriorate. These characteristics can be seen in the examples in our collection (in Gold Room, Gallery II: C 32). Thus a pair of earrings, ornamented with garnets and glass beads and with a cock in white enamel, is extremely decorative, but close examination will show that the execution is careless. The same is true of a necklace with pearls alternating with gold beads, said to have come from Asia Minor. Several pieces worked entirely in gold, according to older traditions, but inferior in execution to fourth-century work, were supposedly found together in a tomb at Cumae.

Gallery II: C 32



EIGHTH AND NINTH ROOMS

ROMAN IMPERIAL PERIOD

31 B.C. TO FIFTH CENTURY A.D.

WITH the triumph of Augustus over his rivals and his accession to the head of the Roman state began the great era of the Roman Empire. This empire embraced the whole Mediterranean world from the Euphrates to the Atlantic. On the south it was bounded by the Sahara, on the north by the Danube and the Rhine. Besides Asia Minor and Northern Africa, it included practically the whole of Europe, except the countries now known as Germany, Scandinavia, and Russia. Never before had so many heterogeneous peoples been brought under one rule. It was a task which Greece under Alexander the Great had conceived, but not accomplished. Unlike Greece, however, Rome had all the qualities that make for empire-building. Her genius found its expression in the art of government, in organization, and in the making of laws. Out of the chaos which had resulted from one hundred years of civil war she succeeded in restoring peace and order throughout her vast dominions. Even to this day we can see traces of her labors. In the remote corners of her empire we find remains of the strong walls and fortresses which she built for protection against invasion, of

the aqueducts by which she supplied the cities with water, and of the bridges, temples, gymnasiums, market-places, baths, and amphitheaters, which she erected for the benefit and amusement of the people.

It is not surprising that a people whose gifts lay in capacity for organization and statecraft, whose characters had been moulded by the hard life of the early Republican days, did not excel also in artistic imagination. The two fields are too fundamentally different to be often combined. That Roman art and literature stand as high as they do is chiefly due to the fact that they are modeled on those of Greece; and the Romans deserve full credit for recognizing the superiority of Greek intellect and art, and of appropriating them for their own. This appropriation was accomplished in different ways. In literature it consisted chiefly in borrowing both the outward forms and, largely, the thoughts of Greek authors, and welding them successfully into a prose and poetry of distinctly Roman character. In art the process was not dissimilar. First, Greek works of art were imported into Italy wholesale to adorn public places and private villas. Then, as the supply of original products began to wane, Greek works were copied, either as closely as the copyist could, or with alterations and adaptations. Such works were produced either by Greek artists, trained in the Greek traditions, who came to Rome to work for Roman patrons, or by native workmen following in the same footsteps.

With such an overwhelming weight of influence, it is natural that the greater part of the art of the Romans, at least from the time of Augustus, was largely an echo of that of their great teacher Greece. And though we miss in their products the spirit and vitality of Greek work, we must not forget that we owe to them much of our knowledge of Greek art; for through them we have re-

productions of many works which would otherwise be entirely lost.

In one branch of art, however, their own native qualities helped the Romans to achieve real greatness, viz.: that of portraiture. Here their instinct for realism and the great importance they placed on character fitted them for the eminent results they obtained, and the large number of portraits which have survived shows that this was a natural expression of their gifts. Another characteristically Roman form of art was the representation of historical events—not in an ideal way, as had been done by the Greeks, but with great literalness. Triumphal arches, columns, and market-places were decorated with reliefs of processions, incidents from campaigns, and sacrificial scenes, which told the stories of Roman conquest and religion. Decorative art, moreover, attained a high level in the early years of the Roman Empire, though it never reached the mastery of Greek design. It can be studied in marble reliefs, in painted wall decorations, and in many products of pottery or metalwork.

The larger Roman sculptures in our collection are exhibited in the Central Hall and in the vestibule leading to the hall (pp. 242 ff.). The rest of our Roman material is shown in the Eighth and Ninth Rooms.

EIGHTH ROOM

Paintings

In our description of the art of the Greek classical periods one important branch has so far had to be omitted—the art of painting. We have been able to see only a faint reflex of it in the vase-paintings and a few painted gravestones; but the wall decorations and panels, of which we hear so much in Greek literature, are lost to us. When we come to the Roman period we are more fortunate. A large number of frescoes which served to decorate the plastered

walls of houses have been preserved through the famous eruption of Mount Vesuvius in 79 A.D. This eruption buried Pompeii and the neighboring villas with lapilli and ashes, and thus saved them for future generations.

Most of the Pompeian frescoes are either still in place or exhibited in the Naples Museum; but by some good fortune this Museum has been able to acquire a number of splendid examples, exhibited in Room VIII. From them we can obtain an excellent idea of the richness and brilliance of ancient house decoration. These paintings were discovered in 1900 in a villa near Boscoreale, a village on the southern slope of Mount Vesuvius, not far from Pompeii. A plan of this villa can be seen on p. 179. It shows us the typical arrangement of a Roman house in early Imperial times. As we enter, we first pass into an open courtyard from which branch off the several living-rooms, a cubiculum or bedroom, the tablinum or sitting-room, and the triclinium or dining-room. Of the last there are several, a small one, a large banquet-room, and one reserved for the summer-time. The villa rustica, or farmhouse, which occupies the whole of one side, is an interesting feature, showing that the owner of the villa took an active interest in farming.

The technique of ancient fresco painting[1] seems to have differed somewhat from that in use today. The principle of true fresco painting is the application of colors on the wet plaster, when the colors penetrate into the plaster and a crystalline layer is formed on the surface. As not all

[1] Our knowledge of ancient fresco painting is derived from extant examples and also from a valuable treatise on the subject by Vitruvius (Architecture VII, 3). For modern discussions of the subject see A. P. Laurie, Greek and Roman Methods of Painting (1910); E. Berger, Beiträge zur Entwickelungsgeschichte der Maltechnik (1904); F. Gerlich, Die Technik der römisch-pompejanischen Wandmalerei, in Neue Jahrbücher für das klassische Altertum XXI, 1908, pp. 127–147.

colors are suited to this process, some have to be added after the plaster has dried, egg or gum being then used as a medium to bind the colors. In ancient frescoes the plaster was very thick and consisted of a number of layers, so that it retained the water for a considerable time, and

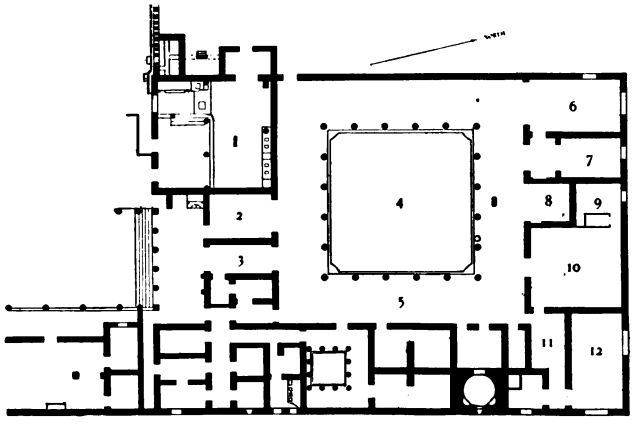


FIG. 110. PLAN OF BOSCOREALE VILLA

1. VILLA RUSTICA (farmhouse)
2. ROOM OF MUSICAL INSTRUMENTS
3. FAUCES
4. PERISTYLIUM (inner court open to the sky)
5. COVERED PORTION OF THE PERISTYLIUM
6. TRICLINIUM (dining-room)
7. CUBICULUM (bedchamber)
8. TABLINUM
9. SMALL ROOM adjoining triclinium
10. GRAND TRICLINIUM (banquet-room)
11. SMALL ROOM near the summer triclinium
12. SUMMER TRICLINIUM (dining-room)

the painter could work leisurely over large surfaces, instead of painting in small sections, as became customary later. Moreover, by the vigorous beating of each layer, the plaster became very dense. Another important characteristic is the polish given to the brilliant background on which the designs were applied. This produced a beautiful, lustrous surface not unlike polished marble, and greatly adds to the elegance of the general effect.

It is difficult to gauge nowadays how extensive was the debt which the Roman fresco painters owed to their Hellenistic predecessors; for little from the earlier period has been preserved. It is probable, however, that the Romans copied extensively what they found ready to hand; for during the whole period covered by Pompeian painting (about 80 B.C. to 79 A.D.) we have hardly any development. Different styles can be traced, but, as with every eclectic school, there is no continued growth.

The subjects represented in our frescoes are life-size figures, architectural compositions, and decorative designs. Among the figures, the most interesting is that of a lady playing the cithara, with a little girl—probably her handmaid—standing behind her chair (fig. 111; North Wall). The expression of dreamy contemplation on the woman's face is well rendered, and there is a quiet dignity about her which makes this painting particularly attractive. The treatment of details, on the other hand, is sketchy and even faulty. The other life-size figures consist of a woman standing upright, holding a shield in her left hand, and a group of a woman and a man seated side by side (South Wall). The latter is not well preserved, but that it was a specially fine painting is shown by the splendid characterization of the woman's face. Among the decorative compositions the most interesting are a painting from the tablinum, showing a marble wall with a beautiful garland of fruit and leaves (East Wall); and a fragment from the peristylium with a festoon of ripe grain and fruit suspended from a Corinthian column (West Wall). Near the latter is shown a fragment of another fresco, not from Boscoreale, with a representation of a Satyr and the infant Dionysos; the subject is remarkable, being apparently a free copy after the famous group of Hermes and Dionysos by Praxiteles at Olympia.

While the frescoes so far described are mere fragments and have had to be framed as such, the paintings from the cubiculum (which appears to have been the chief bedchamber, at least on this floor) were almost completely preserved, and could therefore be set up in a small room of the size of the original bedchamber (on the west side of

FIG. 111. FRESCO FROM BOSCOREALE

the gallery; fig. 112). In the farther wall of this room the original window with its ancient grating has been reproduced. The frescoes consist chiefly of architectural compositions, such as many-storied buildings with high portals, projecting balconies, and lofty colonnades. They are of fantastic construction but give a pleasing impression of spaciousness, and make the room appear larger than it really is. On the right side of the window is one of the most idyllic pictures that has come down to us from antiquity. Above, in the distance, we see a garden with

a terrace overgrown with vines. In the foreground is a rocky cave around which grows a spreading creeper. Nearby is a fountain, on the edge of which is perched a bird; others are flitting about or momentarily resting on branches, in evident enjoyment of the peaceful quiet of their retreat.

Bronzes

Several of the objects placed in this room come likewise from Boscoreale, though not from the same villa as the frescoes. Foremost among these is the famous statue of Eros lent by J. Pierpont Morgan, undoubtedly one of the finest bronze works preserved to us. It is of the Hellenistic period, but has been placed in this chamber as in an appropriate setting. Eros is represented as a winged boy springing forward, lightly poised on the toes of his right foot, and holding in his left hand the socket of a torch. The artist has admirably succeeded in conveying the lightness and grace associated in our minds with the conception of Eros. Everything in the figure suggests rapid forward motion; but this is attained without sacrificing the perfect balance of all parts, so that the impression made is at the same time one of buoyancy and of restraint. The child-like character is well brought out in the lithe, rounded limbs, and in the smiling, happy face. Unfortunately the surface is much corroded in places, having been exposed to water; but the beauty of the modeling can be seen in the better-preserved parts—the front and left sides of the head and portions of the arms and of the right leg; and even on the back, where the corrosion is worst, the graceful outline of the figure can still be appreciated. The fact that Eros is represented in rapid motion carrying a torch suggests the possibility that he is conceived as running in a torch-race.

The table of variegated marble with bronze fittings was likewise found at Boscoreale, as was the lamp-stand placed

FIG. 112. THE CUBICULUM OF THE VILLA AT BOSCOREALE

on it. The bronze rim round the top of the table is decorated with beautiful palmette and rosette ornaments, inlaid in silver and niello. Originally, when the bronze retained its golden color, the dull black and bright silver of the decorations must have stood out very effectively.

The tall candelabrum placed at the back of the chamber is of a type commonly found at Pompeii and Herculaneum;

FIG. 113. BRONZE GROUP
THE IMAGE OF KYBELE ON ITS PROCESSIONAL CAR

its provenance is, however, unknown. The round disk at the top is for the support of a lamp.

A number of important bronzes of the Roman period are exhibited in Room VIII. The statue of a "Camillus," that is, a boy who assisted at religious ceremonies, is an attractive piece of the earlier Imperial epoch (fig. 114;
Pedestal H Pedestal H). He is represented as standing in an easy pose, his right hand holding a staff, while the left probably grasped an incense-box. He wears a tunic which falls in simple and effective folds and is inlaid with narrow bands of copper.

Another important piece is the representation of an image of the great nature goddess Kybele on her proces-

sional car, drawn by two lions (fig. 113; Case M). The worship of Kybele in Rome dates from the year 204 B.C., when, in obedience to a Sibylline edict, her image was brought from her Phrygian home and placed in a temple on the Palatine. From that time on, her cult became very popular, and various ceremonies were observed in connection with it. The two chief features in the legend of Kybele were the loss of her lover Attis and his subsequent restoration, Kybele symbolizing the earth, and Attis vegetation. Both in Phrygia and later in Rome a yearly festival was held in which wild manifestations first of sorrow and then of rejoicing commemorated these two events. One of the ceremonies observed in Rome on this occasion was the carrying of the statue of Kybele on her chariot from her temple on the Palatine to the banks of the river Almo, where both were bathed, and then brought back to the temple. It is this ceremony that the group in this Museum probably commemorates; for the proportion of the figure of Kybele to the lions clearly indicates that not the goddess herself but her image is here represented.

Case M

FIG. 114. BRONZE STATUE
A CAMILLUS

Pedestal K The life-size portrait head (fig. 115) on Pedestal K, represents probably M. Agrippa, the illustrious friend and general of Augustus. It was found at Susa near Turin, and with it were unearthed fragments of a statue and pieces of marble containing a dedicatory inscription to Agrippa. The presumption, therefore, is that our head was broken from a large bronze statue representing Agrippa. It is a splendid example of Roman portraiture. The energetic, forceful character of the man is well brought out and the modeling is careful and detailed, though rather hard.

Case N A smaller portrait bust of a bearded man of about middle age (Case N) cannot be identified with any known personage. From the shape of the bust, however, which includes the shoulder and part of the upper arm, we may place it in the Trajanic or early Hadrianic period, that is, in the beginning of the second century A.D. The rarity of such bronze busts and the exceptionally good execution and preservation of this example combine to make it a piece of great interest.

Case E The large statuette of a female panther (fig. 116; Case E) is a remarkable example of ancient animal sculpture. The wonderful way in which the cat-like nature of the beast is displayed in the grinning face, the uplifted paws, and the long, lithe body with its many curves and hollows, shows that this figure was studied from life without any of the conventionalism of Greek art in the treatment of animals. The conception is characteristic of the Hellenistic period; but the actual workmanship is probably Roman, of early Imperial date, since the figure is said to have been found in Rome, in a deposit of Roman bronzes discovered there in 1880. The whole body of the panther, as well as the head, the paws, and the tail, is covered with spots which were inlaid with silver. Moreover, the base

on which the panther rests is decorated with beautiful inlay work in silver and niello.

A miniature farmyard (Case L) is an entertaining group found in a tomb at Cività Castellana. It consists of a *Case L*

FIG. 115. BRONZE PORTRAIT
AGRIPPA(?)

pair of bulls, a pair of cows, a pair of goats, a ram, a ewe, a pig, and a sow, together with a plough, a cart, and two yokes. All the animals, though rather roughly modeled, are carefully characterized. The group was probably either a votive offering or a child's toy.

In Case J have been assembled a selection of our finer bronze statuettes of the Roman period; the less careful *Case J*

examples will be found in Case G, Room IX. On the top shelf two statuettes of Poseidon should be specially noted. One reproduces the type of the striding Poseidon which occurs on the coins of Poseidonia from 550–400 B.C. The attitude of the other is like that of the fourth-century example in Case D, Room VI (see p. 135), but reversed. Hermes is characterized in two statuettes as the god of commerce by the money pouch; this conception appears to have been of Roman, not Greek, origin.

On the middle shelf, in the center, is a fine statuette of a seated Zeus holding a sceptre and a thunderbolt. It is one of the best extant figures of this type, and though of Roman execution, must have been made by a Greek artist thoroughly imbued with the Greek spirit. The statuette of a little girl holding a puppy is a charming study of child life. Two grotesque figures illustrate a popular tendency of this period to represent caricatures. Such grotesques may be identified with actors in the ancient farcical plays called mimes. On the bottom of the case is an attractive figure of a winged Eros, of the same general type as the statue from Boscoreale (p. 182). A large statuette of a Roman priest with a laurel wreath in his hair and holding a small box is also noteworthy. A bronze chair leg is elaborately moulded in imitation of wooden models, and is decorated with reliefs partly overlaid with silver. It resembles other Roman chair legs found at Pompeii and elsewhere, and may also be compared with the painted chairs of the frescoes in this room.

Marbles
Pedestal F

A marble head of Athena (fig. 117; Pedestal F) is an attractive specimen of the "archaistic" style, in which the Roman sculptor imitated Greek archaic work. It is beautifully modeled, and treated in the delicate, refined manner characteristic of the best early work. Moreover, in the rendering of the features the artist has caught much of the

archaic spirit; only the mobile mouth betrays the later artist. Like the relief of Herakles (No. 33 in the Central Hall) this head is probably a product of the first century of the Empire, when the archaistic style was much in vogue.[1]

Pottery

We have seen how in the Hellenistic period painted pottery was gradually supplanted by pottery with relief ornamentation. By the first century B.C. this change in

FIG. 116. BRONZE STATUETTE
A PANTHER

decoration had become practically universal. Metal vases served as natural prototypes both in the shapes and in the decoration. Among the large mass of Roman ware two fabrics stand out as preëminent—the Arretine pottery and the pottery covered with metallic glaze. These special fabrics are shown in this room, in Cases G and C, while the commoner wares are exhibited in the Ninth Room.

The center of the Arretine pottery was the town of Arezzo, the ancient Arretium, in Northern Italy. The flourishing period of the industry appears to have been in

[1] For a description of the tomb relief on the south wall see p. 246.

the century between about 40 B.C. to 60 A.D. That the vases were famous also during the time they were produced is shown by their wide distribution, by the references to them in ancient literature, and by the fact that they were soon imitated not only in Italy itself but all over the Roman world. The distinctive features of the Arretine vases are that they were made from moulds and covered with a brilliant reddish brown glaze. The decorations consist of figures and decorative motives in relief, executed with the greatest refinement and delicacy. Not only are the designs beautiful in themselves, but the spacing shows a highly developed decorative sense. The artist probably followed closely, but not slavishly, Hellenistic models. Our collection includes both moulds and vases (Case G); and we can thus clearly see the two important steps in the production. The moulds have the designs in the interior, impressed in the clay by means of stamps, so that they appear as intagli; while the vases themselves show them on the outside, in relief. Only the vases, of course, are covered with glaze. The stamps which made up the designs were used in different combinations, considerable variety being thus produced with comparatively few stamps.

Case G

The subjects on our examples include, on the moulds, a sacrificial scene with winged genii decorating an altar and women bringing offerings (fig. 118), a symposium with youths and girls reclining on couches (fig. 118), and masks of bearded Satyrs with festoons of grape-vine (see tailpiece, p. 200); on the vases, Satyrs and dancing girls, a hunting scene, divinities, and conventionalized floral designs. Most of the types are familiar from representations on other Arretine pottery, the slight differences introduced being due to that love of variety within apparent uniformity which animated the makers of these vases, as it did those of the Tanagra statuettes (see p. 144). An in-

teresting feature of Arretine ware is the inscriptions of the potters which occur on them. They are generally signed both by the proprietor of the pottery and by the workman of the individual piece. The best-known master is M. Perennius, who must have been the head of an important establishment; for his name occurs on many of the best extant moulds and vases. Two of our moulds and the two-handled cup with the hunting scene bear his signature. The large bowl also probably was his work; for it is inscribed Tigranes, either part of Perennius' name, or the name of a workman in Perennius' establishment. The one-handled cup is signed by Cornelius, another famous master. Philemon, Nicephor, and Rodo are the names of the workmen recorded on our examples.

FIG. 117
MARBLE HEAD OF ATHENA
ROMAN, ARCHAISTIC

Case C contains vases covered with metallic glaze—an important, rare fabric which has only recently received careful attention. The composition of the glaze is unlike that of the black glaze of Athenian pottery, resembling more nearly that of our modern lead glazes. The vases are generally ornamented on the exterior with decorations in low relief, consisting chiefly of naturalistic wreaths, more rarely of figured scenes. As in the Arretine vases, the origin from metal technique is apparent in the decorations as well as in the forms of the vases. The favorite shape

Case C

appears to have been a deep cup with ring handles. Several such examples, as well as other forms, are placed on the top shelf. In some, the glaze is still in an excellent state of preservation, so that we can form a good idea of the original appearance of these vases. On the middle shelf are three larger pieces, two of which are important examples lent by J. Pierpont Morgan. An amphora, covered with a green glaze with a beautiful silvery iridescence, has a vine leaf below each handle and a frieze running round the lower part of the vase. This is made up of four different figures, twice repeated: two Maenads and two draped female figures. The derivation of the vase from a metal prototype is again apparent, even the rivets by which the handles were attached being copied in clay. The jug with trefoil mouth, on the same shelf, is decorated with a representation of three grotesque figures similar in type to the bronze examples described above (p. 188). The technique differs from that of the other vases in that the reliefs are not cast from a mould with the body of the vase, but are applied separately. This vase is said to have been found in a tomb at Olbia in Southern Russia. On the bottom of the case are miscellaneous examples of this ware, consisting of several vases, two lamps, and one statuette. The execution of most of these is distinctly inferior to the examples heretofore described. The provenances are stated to be Greece, Italy, and Gaul.

What the home of this fabric of glazed vases was is not certain. The finds seem to indicate that most of the better specimens came from the eastern part of the classical world, chiefly from Asia Minor and Southern Russia. The earliest specimens date from the third and second centuries B.C. In the first century B.C. and the first century A.D. the fabric seems to have gained in popularity, and to this period most specimens here shown must be assigned. As

the technique became better known, it was imitated in the western part of the Roman Empire; but these later specimens are as inferior to the earlier ones as is the provincial terra sigillata ware (see p. 198) to the beautiful Arretine vases.

Gems

Engraved gems enjoyed a great popularity in the early Imperial period, as is shown not only by the large number of examples which have survived, but also from literary sources. It is indeed natural that the fashion of wearing private seals in a great variety of beautiful stones — which could be obtained without difficulty from all parts of the Empire — should appeal to the cultured classes of Romans. The subjects represented on these gems cover a wide range. Our collection, which is fairly representative, will give a good idea of the chief types and styles (Cases A and D). Mythological subjects, scenes from daily life, portraits, animals, and various objects and symbols, are all of frequent occurrence. The style is either strictly classical, following the traditions of Greek art of the fifth and fourth centuries B.C., or it shows the influence of Hellenistic art in its quieter, more charming aspect. Many of the representations of Eros, for instance, clearly reflect Hellenistic conceptions, and some may indeed be later works of that period. All the chief tendencies of Roman art are, in fact, represented on the gems, and they thus give

FIG. 118
CASTS FROM ARRETINE MOULDS

Cases A and D

an excellent idea of Roman art in general. The gems in our collection are arranged according to subjects. The name of the stone and the subject represented are indicated on each label, so that a detailed description is here unnecessary. Special mention should be made of some of the portraits, in which field the gem-cutting of this period reached its height. The finished elegance of Augustan art has indeed nowhere found better expression. Some of the gems bear signatures of artists.

By the second century A.D. glyptic art had entered on a decline. Of the large number of gems which have survived only very few have any artistic value. The great majority show careless workmanship and monotonous representations. This decadence is probably to be explained by the fact that the gems had ceased to be objects of fashionable interest, and therefore no longer attracted the best workmen. They were now merely seals and especially amulets; for the belief in the magic properties of certain symbols had by now become quite general. Our examples are

Case B placed in Case B. The scenes represented are those common in this period—figures of deities, especially Fortuna, Nemesis, and Victoria, and all sorts of symbols; also a few portraits.

A number of gems of post-classical times are placed in

Case D the lower part of Case D, for comparison. After the Roman period there were two epochs in which the art of gem engraving again flourished, that of the Renaissance and that of the eighteenth and early nineteenth centuries. The artists of both periods borrowed freely from the antique. Those of the Renaissance were too full of their own individuality to keep very closely to the ancient spirit, and Renaissance works of classic subjects are therefore seldom difficult to distinguish from ancient gems. The gem engravers of the eighteenth century, on the other

hand, had little inspiration of their own, and consciously tried to copy ancient work as exactly as possible. Though at first this copying was done purely out of admiration for the antique, it soon developed with unscrupulous people into an extensive output of forgeries. At times, especially when the designs instead of being imitations are actual copies of ancient gems, it is extremely difficult to tell definitely whether a certain piece is ancient or a faithful copy. Mostly, however, the copyist betrayed himself by a slight innovation characteristic of the spirit of his own times rather than of the antique. And in a large number of cases, notably in the famous Poniatowski gems, the spirit and composition are so far removed from ancient work that few people would nowadays be deceived by them.

FIG. 119. CHALCEDONY STATUETTE NIKE

Gallery II: C 32

Another technique practised by the Romans was the carving of precious stones in the round. A beautiful example, shown in Gallery II: C 32, is a chalcedony statuette of Nike (fig. 119). The head, arms, and wings were made in separate pieces and are missing. The artist has managed his material so skilfully that when held against the light the figure itself is silhouetted while the flying drapery is translucent.

Jewelry

In the same room are shown a number of examples of Roman jewelry and goldsmith's work. The most important piece is a large silver handle of a bowl, elaborately decorated with a hunting scene in relief (fig. 120). It can give us a good idea of the luxurious tableware in use in the early Imperial epoch.

At the west end of the corridor between the Eighth and Ninth Rooms is exhibited a piece of unusual interest, lent by J. Pierpont Morgan. It has been restored as a seat with curved rests decorated with bone carvings and glass inlay; but it must originally have been considerably longer and have served as a couch, in which case the two curved rests would have had more use and the whole be better proportioned. This form of couch is that adopted by the Romans from the Greeks, and popular with them down to the end of the first century A.D. A number of examples with bronze fittings are known, but specimens with bone decorations are rarer, the best known having been found at Norcia, Ancona, and Orvieto, of which the last is now in the Field Museum at Chicago. The bone carvings, both on the seat and on the stool (which is exhibited in the same case), are of rough workmanship, but combine well with the gaily colored mosaic inlay to give the richness of effect so appreciated by the Roman temperament.

NINTH ROOM

The larger part of Room IX is taken up by our collection of Roman glass. This collection ranks now as one of the richest and most important in the world. It is described in a special pamphlet, entitled The Room of Ancient Glass, so that only a few explanatory words are here necessary.

We have seen that previous to the Roman epoch glass was not blown but modeled by hand over a core (see pp. 84–85). This method must have been slow and laborious; and the use of glass vessels during these periods was consequently limited, clay vases of every description supplying the needs of every day. Apparently in the second or first century B.C., the blowing-tube was invented, which worked a revolution in the manufacture of glass. It could now be produced easily and rapidly, and soon began to

usurp the place of clay and be employed more and more commonly for the various uses to which it is put at the present day.

Besides the plain blown glass, shown in Cases M–R, our collection includes glass decorated in various ways. The chief varieties are mosaic glass, commonly called millefiori glass (Case J), cameo glass (Case E), glass blown in moulds (Case H), vases with threads of glass applied plastically

FIG. 120. SILVER HANDLE OF A BOWL

(Case K), cut glass (Case L), and painted glass (Case E). In Case C is an interesting collection of Roman glass beads. A number of Roman cameos, of sardonyx and glass paste, are shown in Case E with the cameo glass. Several fine pieces of glass mosaic have been placed on top of the wall cases.

The bulk of Roman glass, especially the plain blown variety, shows a certain amount of iridescence. Occasionally this produces a wonderful combination of colors, and forms in fact one of the chief attractions of ancient glass. This iridescence was unintentional on the part of the makers, and is produced by the partial disintegration of the glass, caused by its exposure to damp and oxidation in the graves. Especially beautiful examples of such iridescent glass will be found in Case Q.

Marbles

Besides glass, Room IX contains Roman bronzes, pottery, mural reliefs, and a few marbles. Among the marbles a tragic mask of colossal size is especially noteworthy (on top of Case Q). Masks of this type served as architectural decorations in Roman houses. They were often suspended from the architrave between two columns of a colonnade, and our example may have been so used. In Case D and at the bottom of Case A are shown miscellaneous bronze implements and utensils, such as vases, handles, lamps, strigils, horse-trappings, musical instruments, spouts, shovels, and a gold-beater's block—showing the great variety of articles made by the ancients in this metal. The bronze statuettes are chiefly the commoner examples found in Italy in large numbers, and arranged here according to types (Case G). Though they have little artistic value, they are interesting from an archaeological point of view, as they probably represent the common votive offerings of the poorer classes. Their rough execution often makes it impossible to assign a definite date to them. The same type sometimes appears to have been in use for some time, beginning perhaps in the archaic period, and continuing down to Roman Imperial times.

Bronzes

Cases A and D

Case G

Pottery

When the fine Italian Arretine ware ceased to be manufactured, in the second half of the first century A.D., its place was taken by the provincial terra sigillata ware, manufactured chiefly in Gaul and Italy. In technique this is similar to the Arretine fabric, that is, it is often decorated with reliefs and is covered with a brilliant reddish brown glaze. Artistically, however, it is greatly inferior, the reliefs being rough and mechanical in execution, and showing none of the fineness and delicacy of Arretine work. They bear, in fact, the same relation to Arretine pottery as do the South Italian vases of the fourth and third centuries to their beautiful Athenian models. Our examples of this

provincial ware are exhibited in Cases A and B. They show the chief shapes in use—bowls, plates, cups, jugs, and amphorai—and the general character of the decoration. The undecorated pieces are often provided with potters' stamps. *Cases A and B*

Besides the regular terra sigillata ware there were a number of variations as well as special fabrics. The most important of these represented in our collection are vases ornamented with medallions, vases with "barbotine" or slip decoration, vases with stamped and incised decoration, marbled vases, and an interesting class with painted inscriptions of a convivial character. The old custom of modeling vases in human form was also retained, as seen in several examples. All these wares date from the first to the fourth century A.D. They show considerable variety and are often pleasing in effect, but are rarely of artistic value.

Stucco Reliefs

Besides painting their walls with gaily colored frescoes, the Romans used other methods for decorating their houses. One of these was the employment of stucco ornamentation, principally for ceilings. Beautiful examples of such plaster reliefs have been found among the remains of houses in Rome itself and also in the well-known tomb chambers in the neighborhood of Rome. They were employed there for ceiling decoration, often conjointly with paintings. Several specimens in our collection, of unknown provenance, will give a good idea of this technique (placed on top of Case N and in the south doorway). They are evidently fragments of a large composition and consist of single figures, chiefly flying Erotes and women. Such panels would be combined with elaborate arabesques in harmonious compositions. It is interesting to compare such decorations, as preserved, for instance, in the tomb-chambers of Via Latina,[1] with similar work executed later in the

[1] For illustrations of these, see G. Ferrari, Lo Stucco nell' arte italiana.

time of the Renaissance, and to see how much the later artists were indebted to Roman models.

Terracotta Reliefs

The employment of mural reliefs in terracotta was another form of Roman house decoration, used on both the outside and the inside of buildings. Three good examples of such plaques are in our collection (placed against the east wall). On two are representations of a Satyr and a Maenad in a Bacchic frenzy; on the third is a youth giving drink to a griffin. The compositions show great freedom, the abandon of the Bacchic frenzy being particularly spirited. The style and execution are similar to those of the Neo-Attic reliefs of the first century B.C. to the first century A.D. The paint which covered the terracotta has now mostly disappeared, but it must originally have added much to the decorative effect.

CENTRAL HALL

GREEK AND ROMAN SCULPTURES

SIXTH CENTURY B.C. TO THIRD CENTURY A.D.

IN the absence of Greek paintings, which have practically all perished, and of architecture, which can naturally not be transported, sculpture is the only form of high art practised by the Greeks which can be shown in a museum. A collection of Greek sculpture, therefore, assumes great importance: it represents for us the highest expression of the Greek genius. The gifts of the Greek artist could indeed find no more natural outlet than in the field of sculpture; for here he had full scope for his wonderful sense of form, structure, and line, and he could express his ideal of spiritual and bodily beauty.

The Greek sculptor tried his versatile powers on all materials ready to his hand; besides marble he used wood, limestone, bronze, terracotta, gold, silver, ivory, bone. But a history of Greek monumental sculpture now deals largely with marble works; for marble, being less perishable, less easily portable, and having less intrinsic value than some of the other materials, has stood the test of time better than they, though the mutilated condition of most Greek marble statues is eloquent testi-

mony of the vicissitudes through which they, too, have passed.

The marbles at the disposal of the Greek sculptor—first those from the islands of Paros and Naxos, and later also that from Mount Pentelikon in Athens—were fortunately of great beauty; so that he was helped, not hindered, in his material. He soon acquired an extraordinary proficiency in working it. In fact, his ability to make this hard stone represent human flesh and soft drapery has never been surpassed.

In our appreciation of Greek marble sculptures, we must also remember that they were always painted, at least to some extent. Only a few traces of such paint have now survived (see e.g. on our examples, Nos. 1, 30, 46, 52); but they are enough to prove the ancient practice. This color probably added greatly to the general effect; for pure white marble in the bright sunlight of Greece would have been dazzling to the eye, and much fine detailed work would have been lost to the spectator.

Our collection of Greek and Roman sculptures is exhibited in the large Central Hall; only a few pieces are placed in the side galleries and in the Vestibule, D 11. The arrangement is roughly chronological from north to south, though several exceptions have had to be made to show each piece to best advantage. The pieces are described in the order of their periods, so as to enable the visitor to study the development of Greek sculpture. With each section should be compared the other objects of the same period placed in the side galleries. The introductory remarks at the head of each chapter describing these galleries apply equally to the contemporary sculptures.

The numbering of the sculptures begins on the left as one enters the north end of the hall. The numbers run along the left-hand wall as far as the middle doorway,

returning on the opposite side, then passing to the sculptures on the middle of the floor; and similarly with the south half of the hall. This division of the hall into two parts corresponds with the chronological arrangement, the half nearer to the Fifth Avenue Hall containing Greek sculptures, and the farther half mainly Roman works.

ARCHAIC PERIOD

VI CENTURY B.C.

Gravestones

The earliest marble sculptures in our collection belong to the archaic period of the sixth century B.C. Foremost among them is an Attic grave stele or tombstone, consisting of a tall, slender slab mounted on a base and crowned by a finial (No. 30, in the center of the hall; fig. 121). It is the largest and probably the most important grave monument of this epoch in existence. As was customary on the grave monuments of this period, the front of the slab bears a full-length representation in relief of the deceased. Instead of the usual single figure, however, there

No. 30

FIG. 121
ATHENIAN GRAVESTONE
VI CENTURY B.C.

are two, a youth and a young girl, probably brother and sister. They stand side by side in rigid attitudes. The youth is nude and holds a pomegranate in his left hand, while an aryballos, or athlete's oil-flask, is hanging from his wrist. The girl is fully draped and holds a flower in her left hand. A good deal of both figures is missing and has been restored in an outline sketch from the analogy of similar figures. The fragment containing the head and hand of the girl is a reproduction in plaster of the original piece, which is in the Berlin Museum. The preservation of the surface, moreover, is uneven. The lower part of both figures is much weathered; while the heads of the youth and of the girl (in Berlin) are as fresh as when they left the sculptor's hands.

An interesting feature of this stele is the extensive remains of paint which are preserved on it, both on the slab itself (on the eye and hair of the youth and on the background) and more especially on the finial. The latter was decorated with a beautiful painted design of a palmette and scrolls, which is still faintly visible (see tail-piece, p. 259). The finial was originally crowned by a statue of a lion or griffin, of which only the paws have been preserved. Another feature which adds to the importance of this stele is the dedicatory inscription on the base, part of which is still extant. From it we learn that a father dedicated this monument to his son.

For the study of Greek sculpture the most important part of this imposing monument is the head of the youth (fig. 122), which is an admirable example of archaic work. An analysis of it will help us to understand the aims and problems of the sculptor of that period. The two chief vehicles for expression in the human face—the eye and the mouth—are also those most difficult of representation. The archaic sculptor realized their importance and spent

his best efforts in their study. Compared with earlier works, our relief shows distinct advance, but the fundamental faults are still there. The eye, though seen in profile, is represented in full front, and in his eagerness to

FIG. 122. DETAIL FROM ATHENIAN GRAVESTONE
VI CENTURY B.C.

give life to the face the artist has projected the eye itself, instead of modeling correctly the muscles that surround it. The transition between the corners of the mouth and the cheek is not yet successfully rendered; but the lips themselves are full and lifelike, and are no longer drawn up into an exaggerated "archaic smile." The rendering

of the hair is strictly conventional. On the skull it is represented as a slightly wavy mass, while the ends along the forehead and on the neck are rolled up into two rows of spiral curls. The effect is certainly not natural, but it is nevertheless very decorative. Artists of our own time, for instance, have utilized this feature in their work, with success. Another mistake of the archaic artist, also seen in our head, is the inadequate representation of the cranium, which is flat and too small.

FIG. 123. FEMALE STATUE VI CENTURY B.C.

Such are the limitations of our sculptor. And still his work is one of great beauty. He had a strong decorative sense and a feeling for beauty of line, as shown in the contour of the face. More than that, he had a fine appreciation of the softness and delicacy of human flesh, and was able to bring out the contrast between the soft modulations of the youth's face and the hard surface of the background.

The treatment of the body by the archaic Greek artist can be best studied in a fragment from another Athenian grave stele of the period. This shows the lower part of a youth, with one hand hanging loosely by his side, the other grasping a staff (No. 1, East Wall). There are many obvious mistakes in modeling, but the artist's live interest in his subject and the fine instinct which he brought to

No. 1

FIG. 124. GIRL BRINGING OFFERINGS
VI CENTURY B.C.

bear on it are everywhere apparent. As on the other stele, the background is painted red; any other colors that were originally used have now disappeared.

No. 22 A third grave stele has a painted instead of a sculptured representation (No. 22, West Wall). Unfortunately, the portion of the slab with the upper part of the figure is missing, and even on what remains the design is not in good condition. We can still distinguish, however, the lower part of a nude man in profile to right, similar to those on the stelai just described. The background is painted red, against which the figure stands out white in the color of the marble. That this was the original effect is not at all certain; for the body may very well have been painted a different color, which did not weather so well as the red, and has therefore completely disappeared. For from the remains of color on other stelai we know that the red paint was by far the most durable. The akroterion or finial has an ornament consisting of a palmette rising from volutes, the leaves of the palmettes being painted alternately red and grayish blue. The inscription on the base (which is soldered to the slab with lead) reads ΑΝΤΙΛΕΝΕΙ : ΠΑΝΑΙϹ+ΕϹ : ΕΠΕΘΕΚΕΝ, "Panaisches dedicated this to Antigenes." We may suppose that Panaisches was the father of Antigenes and set up the monument to his son, who died while still young.

Statues The draped female type is represented in our collection by two statues. One is a torso from the island of Paros *No. 2* (No. 2, East Wall; fig. 123), of the same style as the famous "Maidens" in the Akropolis Museum.[1] Like them she is standing in a stiff attitude, and is wearing a chiton, or undergarment, and over it a mantle arranged in elaborate folds. One arm was bent at the elbow and must have

[1] A colored reproduction in plaster of one of these Maidens will be found in our Collection of Casts.

FIG. 125. ATHENIAN GRAVESTONE
SECOND HALF OF V CENTURY B.C.

grasped an offering, while the other was lowered to hold a fold of the drapery. In spite of the mutilated condition of the statue we can still appreciate, especially on the back, the fine understanding which the artist showed in the rendering of his drapery. The treatment of the folds, though conventional, is highly decorative, and the importance of having the figure felt through the drapery is fully realized. In this respect the statue is a true precursor of the famous Nike tying her sandal, produced about a century later.

FIG. 126. GRAVESTONE END OF V CENTURY B.C.

The other female statue, probably from the neighborhood of Laurion, represents a girl standing in the same stiff attitude, holding a rabbit in one hand, a pomegranate in the other (No. 3, East Wall; fig. 124). She wears only the chiton, which is girt at the waist and pulled out at the sides. The skirt part is not allowed to hang freely, but is drawn tight with a fold of drapery tucked through the belt. In the rendering of the body beneath the drapery this statue does not show the same advance as the figure just described; but the conception of the whole has great charm. It will be readily noticed that there is a discrepancy in style between the head and body. The head is not genuinely archaic either in features or in headdress; the rear view of the statue shows that the head had originally long hair hanging down the back. The present head is, however,

No. 3

neither a modern work nor one of the familiar archaizing works of the Roman period. The only plausible explanation is that the statue was damaged in ancient times and was supplied with a new head in the fifth century B.C., to which period the style of the headdress points. At the same time a new left arm was supplied, since this is, like the head, in a separate piece and attached by rivets.

Both of these statues were probably erected as votive offerings in a temple and represent women bringing gifts to a divinity.

FIG. 127. GRAVESTONE
SECOND HALF OF V CENTURY B.C.

FIFTH CENTURY B.C.

Grave stones

We have as yet no marble sculptures of the first half of the fifth century B.C.; but the second half of that century, the period of the highest development, is represented by a number of examples. One of the finest is an Athenian grave monument with a representation of a woman in relief (No. 4, East Wall; fig. 125). She is *No. 4* seated in a chair and is holding up an oil-jug, while what appears to be a toilet-box is resting on her lap. We have noted in the archaic period the custom of the Greeks of representing on their gravestones the deceased as he appeared in everyday life. This custom continued through-

out this and later periods. We must identify this figure, therefore, with the woman in whose memory the stone was erected, holding the objects she commonly used in her daily life.

To appreciate the progress made by Greek sculptors in the rendering of drapery, it is instructive to compare this figure with the two draped female statues of the sixth century just described. The difficulties which the archaic sculptor had to encounter have now been completely mastered. The soft material of the chiton, its numberless little folds, and the form of the human body beneath it, have all been rendered with the greatest skill; the effect of the whole is rich and varied, and at the same time simple and dignified. Another characteristic feature is the easy posture of the woman. She is seated in her chair, but entirely separate from it. That this quality was only achieved after long struggle we shall realize if we compare our figure, for instance, with the sixth-century seated statues from Didyma (see Casts Nos. 1240–1243), where the figure and the chair are as if of one piece. The head of our relief is missing. From the style of the drapery, however, which resembles that of the Parthenon pediment sculptures, we can date the relief soon after the middle of the fifth century B.C.

FIG. 128. TORSO OF A BOY
V CENTURY B.C.

Two other Athenian gravestones with draped female figures in relief can be assigned to this epoch. One shows a young girl represented standing and holding up in one hand a pomegranate, while the other grasps a bag (No. 21, West Wall; fig. 127). The simplicity of the pose and the fine, broad treatment of the drapery associate this relief with the maidens on the eastern frieze of the Parthenon, with which it is no doubt contemporary. On the other gravestone is a seated woman, her chiton arranged in simple, graceful folds (No. 20, West Wall; fig. 126). In pose and general character she recalls the well-known gravestone of Hegeso in the Dipylon cemetery at Athens (see Cast No. 618), and may therefore be dated toward the end of the fifth century. The head is missing.

No. 21

No. 20

FIG. 129. TORSO OF ZEUS(?)
V CENTURY B.C.

Statues

The nude male type of this period is shown in several beautiful examples. One is the torso of a boy, evidently conceived as in violent action and perhaps to be identified with a Niobid (No. 23; fig. 128). In this piece we can appreciate to the full the subtle, yet large manner in which Greek sculptors of this period modeled the human body. The more important muscles are all correctly indicated, but with a tendency toward broad surfaces rather than detailed elaboration. The sculptor's aim was in fact to

No. 23

represent the human body perfectly and harmoniously developed without undue accentuation of any of its parts. It is this feeling for moderation and for pure beauty which gives Greek art of this epoch its distinction.

No. 24 Another important piece is a fragmentary figure of a seated man, considerably less than half life size (No. 24; fig. 129). While the torso of the boy was represented in violent action, this figure is in complete repose. The modeling shows the same subtlety and restraint which we noticed in the torso, and the same distinction between the hard and soft surfaces of the body. The identity of the figure is not certain. The proportions are those of a man of mature age and ideal type, such as are usually associated in Greek art with Zeus, whom it possibly represents. There are indications that this figure is from a group which perhaps decorated a pediment. On each side the drapery is interrupted by an angular cutting which was evidently made for the reception of another figure or large object, and on the left side there is a dowel hole which must have served for attachment. The body is, moreover, turned to the left, as though toward another figure.

No. 27 A third male statue (No. 27) belongs to a different class from the two just discussed, inasmuch as it is not of Greek workmanship, but a Roman copy of a Greek work; that is, it was executed when Greece had fallen under the dominion of Rome, and the Romans were not only importing Greek originals from Greece, but copying Greek works of all periods to beautify their houses and public places (see p. 176). As explained in the Introduction, such sculptures, when faithful copies of Greek originals, are included in the section to which they stylistically belong. This statue represents a delicately formed boy, about two-thirds life size. Though in fragmentary condition, it is possible to reconstruct the original motive. He was standing with

FIG. 130. ATHLETE
ROMAN COPY OF A GREEK WORK
OF THE V CENTURY B.C.

his weight on his left leg, the right hand resting on a pillar and the left hand laid on his back. The place where the pillar was attached is visible on the right thigh, while the left hand is preserved at the back. The statue is a variant of a well-known type generally called "Narkissos," the position being the same, only reversed. A large number of extant copies testify to the popularity of the figure in

FIG. 131. LION
END OF V CENTURY B.C.

antiquity.[1] It is generally attributed to the immediate circle of the great Argive sculptor, Polykleitos, and was probably executed by one of his pupils about 400 B.C. Various interpretations of the figure have been suggested, the most probable, on the whole, being that of Adonis. The workmanship of our torso is excellent, the modeling being unusually fresh and careful for Roman work.

Heads

A head of a youth (fig. 130), though also of Roman workmanship, is of great artistic value; for the sculptor has clearly caught much of the spirit of the Greek original

No. 12

(No. 12, West Wall). The youth is characterized as an

[1] For a list of replicas see A. Furtwängler, Masterpieces of Greek Sculpture, p. 272, note 4.

athlete by the fillet in his hair, which is the badge of victory in an athletic contest. On the top of the head is a small square projection, probably a support for an arm, indicating that the youth stood with one arm resting on his head. He may be interpreted therefore as a victorious athlete resting after a competition. To illustrate the idealizing tendency of fifth-century Greek sculpture we could hardly have a better example; for the head represents in full measure the Greek ideal of the beauty of young manhood, a beauty both physical and intellectual, in which the dominant note is serenity. We can well believe that the Greeks who conceived this as their ideal of beauty also adopted "moderation in all things" as the standard of their conduct.

FIG. 132. DETAIL
HEAD OF LION

Besides our head, four other replicas of this type exist, of which the best known is in the possession of Lord Leconfield at Petworth. The original statue was therefore, no doubt, a famous work. Who the sculptor was it is impossible to say with any certainty. The name Kresilas, a Cretan sculptor who worked in Athens, has been suggested; and though the evidence is rather slender, it is not an improbable theory.[1]

A head from a herm, representing a bearded male deity,

[1] See Furtwängler, Masterpieces, pp. 161 ff.

No. 5 is another beautiful example of idealistic sculpture (No. 5, East Wall). It is slightly earlier in date than the two heads just described, the treatment of the hair and the severe type of face, with its fine dignity and repose, being characteristic of Attic work of the middle of the fifth century B.C. It is not a Greek original, but a Roman copy. The type is known from several other replicas, now at Nîmes, Madrid, Florence, Paris, etc., among which our head probably ranks as the best in quality. The special deity represented is uncertain, as the type is equally characteristic of Zeus and Dionysos, and besides the fillet in the hair, which would be appropriate to both gods, there is no attribute.

Animals *No. 25* The statue of a lion (No. 25; figs. 131–132) is a splendid specimen of Greek animal sculpture. He is represented in a crouching position, with mouth wide open, and the tail (now lost) lashing his sides. From the point of view of superficial likeness it is in several points obviously conventionalized. The head is too small, the mane is treated in a stiff, unnatural manner, and the foliations of the skin round the jaws are, as has been pointed out, more canine than feline.[1] But these are details. The chief characteristic of the lion, its fierceness, and the strength of its supple body have rarely been better expressed. And in this respect many a lion of a later period (and especially of our own time) which is more correct in details will seem lifeless and conventional by comparison.

Our lion is closely connected in style with the lions from the Nereid Monument, now in the British Museum, though it probably did not form part of that monument, since it appears to be of a different marble. There can be no doubt, however, that it is a product of the same period and school.

[1] See John Marshall, Museum Bulletin, 1910, p. 210.

FIG. 133. ATHENIAN GRAVESTONE
IV CENTURY B.C.

FOURTH CENTURY

Fourth-century sculpture is represented in our collection by numerous examples. They consist of gravestones of different types, male and female statues, heads broken from statues, and reliefs.

Gravestones

Among the gravestones the most important is one in the form of a shrine with the sculptured slab recessed between

No. 59

two pilasters (No. 59, south end of the hall). The pilasters are both missing and had to be restored, but the cornice is largely preserved and bears the dedicatory inscription. From this we learn that the monument was erected to Sostrate, daughter of Thymokles of Prasiae in Attica. On the relief are represented a seated man with a girl standing in front of him and another woman behind him, holding a child by the hand (fig. 133). It is clearly a family group. We may suppose that the girl standing in front is Sostrate, probably the daughter who has died, and that the others are the father, the mother, and a younger sister. Sorrow for the departed is shown only in the quiet sadness of the faces, which imparts to the scene an element of pathos difficult to describe. This note of genuine but serene sorrow appears regularly on these grave monuments and shows us the Greek sculptor's conception of mourning as tranquil resignation rather than unrestrained grief. This is the more remarkable since we learn from Greek literature and representations on some Greek vases that wild manifestations of grief, with women tearing their hair, were well known in Greek life; which, indeed, makes us admire the more the artistic sense of the sculptor, who felt that such representations were no fit subject for him, and who chose instead the quiet scenes which make so strong an appeal to us today. It should be noted that the child on this relief appears more like a diminutive

adult than a child. The inability to represent children is general in Greek sculpture of this and the preceding periods. It was not until the Hellenistic age that children were properly studied and represented in a lifelike manner.

A stele of similar type, but with the slab not so much recessed, was erected, we learn from the inscription, to Sostratos, the son of Teisandros, of the deme of Paiania: ΣΩΣΤΡΑΤΟΣ : ΤΕΙΣΑΝΔΡΟ : ΠΑΙΑΝΙΕΥΣ (No. 7, East Wall; fig. 134). He is represented in the act of scraping his body with a strigil, according to the custom of athletes, to remove the dust and oil from his skin. The slave boy by his side is holding his garment and oil bottle. The scene is a simple occurrence of daily life, but here again a certain solemnity is imparted to it by the dreamy sadness in the youth's face and the wistful expression with which the boy looks up at his master. The cornice of the stele is decorated at each angle with a sphinx, and in the center with a mourning Siren, beating her breast with one hand and tearing her hair with the other. The workmanship, though fresh and vigorous, is careless in detail and finish; thus the left arm of the youth, which is raised to his head, is modeled only on the front, where it would be seen by the spectator. This carelessness in execution

No. 7

FIG. 134. GRAVESTONE OF AN ATHLETE
IV CENTURY B.C.

is often to be found in Greek gravestones, and is to be explained by the fact that the majority of them are the work of artisans rather than sculptors. Gravestones had to be produced in large numbers, and often for people who could not afford a costly work. Conditions, in fact, were the same in this respect then as they are now; we too should not expect to find the best contemporary sculpture in cemeteries, save in exceptional cases. The fact, however, that Greek gravestones, even when not worked with great care, always show harmonious compositions, beautiful types of faces, and the restraint of which we have already spoken, is testimony for the high level of good taste in the whole community.

FIG. 135. AKROTERION OF A GRAVESTONE IV CENTURY B.C.

A third gravestone of this type is decorated with a representation which is the most frequent on these monuments —a farewell scene (No. 10, East Wall; fig. 136). A young woman is seated on a chair and is clasping the hand of an older woman who is standing before her; between them stands another woman carrying a casket. From the prominence of her position, the seated woman is evidently the deceased, while the one whose hand she is holding in token of farewell is probably her mother; the latter has cut her hair short as a sign of mourning. On the entablature above the relief are inscribed the names Lysistrate and Panathenaïs: ΛΥΣΙΣΤΡΑΤΗ[1]: ΠΑΝΑΘΗΝΑΙΣ. The first is undoubt-

No. 10

[1] The *tau* after the second *sigma* has been left out, either accidentally or through the illiteracy of the writer.

edly the name of the person for whom the stone was erected, that is, the seated woman on our relief. Panathenaïs may be the name of the mother or of another member of the family who died subsequently and was buried in the same plot, the name being added at the time of the later burial.

Another type of stele represented in our collection and common in Greece during the fourth century is that of a plain marble shaft about eight or ten feet in height, crowned by a finial in the form of an akroterion. Only the akroterion is shown in our example[1] (No. 6, East Wall; fig. 135). This is decorated with a beautiful design of an anthemion rising from a bed of akanthos leaves, with a flower in the middle; the stem of the flower is missing and was probably originally painted.

No. 6

FIG. 136. GRAVESTONE WITH A FAREWELL SCENE
IV CENTURY B.C.

Besides such decorated slabs the Greeks used as grave monuments marble vases, sometimes of large dimensions

[1]The shaft belonging to this akroterion was preserved, but has apparently been lost. The two are published together in Conze, Attische Grabreliefs, No. 1539. The inscription on the shaft shows that the stele was erected to one Timotheos and to his son Nikon, both of the deme of Kephale.

and regularly ornamented with reliefs. The origin of this custom is clearly derived from that of placing terracctta vases on the tombs as offerings to the dead. A marble
No. 18 lekythos in our collection (No. 18, West Wall) is decorated with a scene representing a man and a woman clasping hands, and a seated woman holding out a bird to a little girl (fig. 137). The monument was probably raised in memory of a woman who is here shown in two aspects—in her relation to her husband, to whom she is quietly bidding farewell, and to her child, with whom she is playing, as she might have been any day during her life.

Statues Among our statues of this period two are monumental pieces of importance. One is a statue of Eirene, the goddess of peace, and in its present fragmentary condition (the head and both arms are missing) stands about six feet
No. 15 high (No. 15, West Wall; fig. 138). It is of Roman, not of Greek execution, and is a copy of what must have been a famous original; for we know of another Roman replica in the Glyptothek in Munich, and fragments of two others are in Dresden and at the Peiraieus. From the statue in Munich, which is more complete than ours, and from an Athenian coin on which the statue is reproduced, we learn the original motive of our figure, viz.: that she held in her left arm the infant Ploutos, the god of wealth, and that her right arm was extended and held a sceptre. It was, in other words, an allegorical representation of Peace, the guardian of Prosperity. Such a group is referred to by Pausanias, who tells us that it stood in Athens near the Areopagus and was the work of Kephisodotos.[1] The exact period of the original Greek statue has been the subject of much discussion. The two dates assigned to it are 404 B.C. and 375 B.C., the years of the end of the Peloponnesian war and the battle of Leukas, respectively. From

[1] See Pausanias, IX, 16, 2, and I, 8, 2.

the style of the statue it appears to be a work belonging to the transition between the older and the younger Attic schools; for the treatment of the drapery with its simple, massive folds, and the splendid dignity of the posture are reminiscent of fifth-century sculpture, while the gentle expression of the face and the delicate turn of the head show the influence of new ideas.

The other large statue is likewise a draped female figure, of about the same height, and its head is also missing (No. 19, West Wall). It is not a recent discovery, but belonged to the Giustiniani Collection of marbles, part of which was presented to the Museum by Mrs. Frederick F. Thompson in 1903. It was restored in the seventeenth century as a statue of Fortuna, but the modern parts were removed on its arrival at this Museum. Though not the work of a great master, it is an impressive, dignified piece, typical of its period.

FIG. 137. ATHENIAN GRAVESTONE IV CENTURY B.C.

No. 19

In the fourth century B.C. the nude female form had come into prominence with Greek sculptors. It had, of

course, been studied for a long time, and represented underneath transparent drapery and in statues only partly covered. But now completely nude statues became common, the delicate proportions and beautiful flowing lines of the female body naturally appealing to the softened taste of this epoch. The great sculptor Praxiteles appears to have been one of the important pioneers in this direction, and by the creation of his famous Aphrodite of Knidos to have greatly influenced contemporary and later art. The only example of this type in our collection is a small torso of Aphrodite (No. 26). The pose is familiar from many other representations, so that the Greek original, of which ours is probably a Roman copy, must have been a statue of considerable fame. The goddess was represented as raising both hands to hold her hair, as if to arrange it or to wring out the water after the bath. Our fragment will give an idea of the graceful lines formed by this movement and also of the fine proportions of the delicate, yet well-developed body.

No. 26

No. 16 The life-size torso of a boy (No. 16, West Wall) is likewise a Roman copy. The easy attitude, soft, rounded forms, and harmonious curve of the figure are characteristics of the work of Praxiteles, and it is under his influence that the original was probably created.

Heads For the study of the female head during this period we have a number of examples. The earliest and most important is the head of a young goddess (No. 17, West Wall; fig. 139), considerably larger than life size and evidently made for insertion in a statue. It is a product of the early fourth century, and belongs to the transition period between the Pheidian and Praxitelean periods; for it combines a fine dignity and simplicity with delicate charm. There are few heads, indeed, in which the Greek ideal of harmony and quiet serenity has found better expression.

No. 17

FIG. 138. EIRENE
ROMAN COPY OF A GREEK WORK
ABOUT 400 B.C.

Its colossal size shows that it was intended to represent a goddess, and its youthful character makes it probable that she was a maiden, not a matron. The choice therefore appears to be between Persephone and Hygeia.

A head of a girl, given to the Museum by James Loeb, is a typical example of fourth-century sculpture (No. 9, East Wall). Compared with the work of the preceding period there is a greater softness, which tends to give it individual charm in the place of the former more idealized and severe beauty. This quality is obtained chiefly by the delicate modeling of the surface and by the treatment of the eye, which is deeper set than formerly and has the lower lid only slightly accentuated. Another difference is the more sketchy and consequently more lifelike rendering of the hair. The general character of this head and the fact that the back of the head and the left side of the skull are only roughly worked suggest that it is from a figure on a grave monument, intended to be seen nearly or quite in profile, not from all sides. No. 8, East Wall, is another fourth-century example of a female head, unfortunately in a mutilated condition.

No. 9

No. 8

In the male heads of this epoch the same changes toward greater softness and individualization can be observed as in the female heads. Our collection includes some works of high merit, foremost among which are two, one illustrating the style of Praxiteles, the other of Skopas. The Praxitelean piece is the bust of a young athlete (fig. 141), evidently a fragment of a statue, trimmed into its present shape in modern times (placed in Room VI, on Pedestal H). It is a work of remarkable beauty, and an excellent illustration of the refinement and grace of fourth-century conceptions. A comparison with the Hermes of Praxiteles (see Collection of Casts, No. 691) shows that the two have many common characteristics. Such are the rounded

skull, the oval contour of the face, the forehead protruding in its lower half, and the dreamy, half-closed eyes. The

FIG. 139. HEAD OF A GODDESS
IV CENTURY B.C.

rendering of the hair is rather different in the two heads; but in ours it is no less beautiful, the row of graceful little curls crowning the forehead being one of its most

attractive features. The modeling in our head shows great delicacy, especially on the forehead, where it has suffered less from the cleaning with acid which the marble underwent at some time. It does not, however, approach the wonderful subtlety of the Hermes; and it is just this consummate treatment of the surface which must have

FIG. 140. HEAD OF A YOUTH
IV CENTURY B.C.

distinguished the works of the master from the products of his pupils. We must therefore assign our head to an able sculptor within the immediate influence of Praxiteles. The head may be identified as an athlete, rather than a divinity or hero, from the swollen cartilage of the ears, which is the distinctive mark of the boxer. The only hero to whom this characteristic might also apply is Herakles, but with him the type does not correspond in other respects

FIG. 141. HEAD OF AN ATHLETE
IV CENTURY B.C.

Skopas, a contemporary of Praxiteles, was one of the most individual of Greek sculptors. He introduced a new element into Greek sculpture—that of intense emotion and energy. This quality becomes particularly noticeable when compared with the calm, dreamy expression of the heads of Praxiteles. An excellent example of the school of Skopas in our collection is the head of a youth, evidently broken from a relief (No. 14, West Wall; fig. 140). The expression of fiery energy is conveyed by the following peculiarities of technique, which are common to all Skopasian heads. The lower part of the forehead is made very prominent so as to project beyond the upper half. The eyes thus appear very deep set, an effect which is heightened by the abrupt transition from the brow to the socket of the eye; the outer end of the upper lid is almost hidden by the overhanging brow. The eye itself is wide open and turned upward. The modeling is flowing, but shows no such delicate transitions as we noted in the Praxitelean style. The shape of our head is broad and short, though its squareness is not so marked as in the two heads from Tegea, the chief monuments which remain of Skopas's work (see Casts Nos. 716, 717). The treatment of the hair with its short, massy curls is also characteristic.

No. 14

Reliefs

One of the finest pieces in our collection is undoubtedly a small relief representing a horseman riding to the right (No. 13, West Wall; fig. 142). He is pulling in the reins of his spirited animal and is caressing it on the head, as if to calm its nervousness. The fine, nervous bearing of the horse and the splendid proportions and firm, easy seat of the rider remind us of the horsemen on the Parthenon frieze; but the more detailed modeling of the body of the youth and the more individual type of the face place it not earlier than the second half of the fourth century. From two other reliefs with this subject, one in the Barracco Collec-

No. 13

FIG. 142. HORSEMAN
END OF IV CENTURY B.C.

tion (see Collection Barracco, pl. LII), the other in the Medinaceli Collection in Madrid (published by Hübner in Annali dell' Instituto, 1862, pl. F, p. 101), we learn that there was originally a second rider behind the one preserved on our example. The execution of our horseman is greatly superior to that on the other reliefs; so that while ours is

FIG. 143. FRAGMENT OF A FIGHTING GAUL
HELLENISTIC PERIOD

tainly of Greek workmanship, they appear to be replicas made in Roman times.

HELLENISTIC PERIOD

Our collection includes a number of first-rate sculptures of the Hellenistic period, both of the new realistic and of the old traditional school. First may be mentioned a frag-
No. 29 ment of a statue of a fighting Gaul (No. 29; fig. 143). Only the lower part of the torso and parts of both legs are pre-

FIG. 144. OLD MARKET WOMAN
II CENTURY B.C.(?)

served; but even in its mutilated condition it shows a great vitality and force. It is, in fact, an excellent illustration of a characteristic of Greek sculpture that, even when broken, each piece is beautiful and retains the quality of the whole. The statue represents a Gaul striding forward to attack an opponent. He wears the tight-fitting trousers and belt of the Celtic soldier. But the clothes in no way conceal the strong, hardy body; the muscles are shown at their utmost tension, and yet they are not overemphasized, so that the effect is one of unusual freshness and energy. From the way the left end of the base is worked it is evident that it was originally joined to another base, on which we may assume stood the man's opponent. It should be noted that our figure had a marble support from the base to the thigh; this practice was common in Roman times but is rare in the Hellenistic period. The statue may be assigned to the Pergamene school of sculpture. That school flourished during the reigns of Attalos I (241–197 B.C.) and Eumenes II (197–159 B.C.), who distinguished themselves by their victories over the invading hordes of Gauls or Galatians. The group of which our fragment formed part must have been erected to commemorate one of these victories. From its stylistic resemblance to the so-called "Delos Warrior" in the National Museum of Athens (see Museum Cast No. 805) it has been placed in the second century, and tentatively assigned to the sculptor to whom that statue is generally attributed—Nikeratos of Athens.[1]

No. 52 The statue of an old market woman (No. 52; fig. 144) is another excellent example of the realistic trend of this period. A peasant woman, bent with age and toil, is offering her wares for sale. By her side are some chickens and a basket of fruits or vegetables, while with her right arm

[1] See John Marshall in the Museum Bulletin, 1909, p. 45.

(now missing) she probably held some similar product, the merits of which we may imagine her as proclaiming. The ivy wreath encircling the kerchief on her head may indicate that she is celebrating some Bacchic festival. It is a figure taken from ordinary, every-day life, such as we still may see moving about in the market-places of Italy and Greece today. Nor is the subject idealized. The stoop of the

FIG. 145. TORSO OF HERAKLES
HELLENISTIC PERIOD

body, the old, weary face, the shrunken skin on neck and chest, are all copied directly from nature. It is only in the lower part of the figure that the old instinct for beauty asserted itself. The legs and feet might, in fact, belong to a young girl; while the drapery, which consists of the familiar Greek chiton and himation, is full of graceful, rhythmic lines. It should be noted that small traces of color are preserved on the statue—a bright pink on the border of the himation and a dark greenish on the sandal strap of the left foot.

A fragmentary statue of Herakles seated on a rock and leaning on his club (No. 28; fig. 145) shows the forceful *No. 28*

modeling of Hellenistic artists. The powerful, relaxed frame of the hero is represented not only with thorough knowledge of anatomy, but with understanding for the soft texture of the flesh. The transition from plane to plane, though more abrupt than in works of earlier periods, is rendered with great skill; especially beautiful is the undulating surface on the chest and back. The folds of flesh just above the navel are a realistic touch characteristic of the age.

Both in subject and in conception this statue may be compared with the famous Belvedere torso in the Vatican (see Cast No. 841). Our torso is, however, an original work, probably of about 300 B.C.; while the Vatican one is a copy executed in the first century B.C. The statue came from Valladolid, Spain, but we do not know whether it was actually found there. The polish on the surface of the statue is not original (it runs over the cuttings on the shoulders), and since this sort of surface gloss is characteristic of the cinquecento, it has been suggested[1] that the piece was found centuries ago, perhaps in Rome, and exported to Spain.

It became a general custom in the Hellenistic period to erect statues in honor of prominent men. This gave a new impulse to the art of portraiture. Our collection contains two fine examples. One is a portrait statue of a seated man wrapped in a large himation or mantle (No. 54; fig. 147). The head, which was worked in a separate piece and inserted, is missing; but the costume and the general treatment of the figure clearly show that a special individual rather than a divinity or hero is represented. As a study in drapery this is one of the best examples of Hellenistic art which has been preserved. The lifelike rendering of the heavy material of the mantle and the artistic effect of

No. 54

[1] By John Marshall.

its simple, sweeping folds give the statue an animation and distinction which is quite wonderful, considering its fragmentary state. In general type it may be compared with the famous portraits of "Menander," "Poseidippos," "Aristippos," and "Anakreon" in Rome and Copenhagen

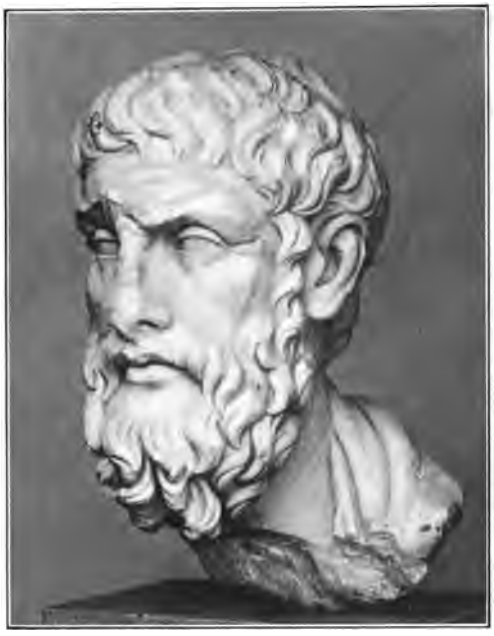


FIG. 146. PORTRAIT OF EPICURUS
342–270 B.C.

(see Casts Nos. 892, 893, 894, 891). On the front of the seat near the left foot is engraved the signature of the sculptor, ΖΕΥΞΙΣ ΕΠΟΗΣΕΝ, "Zeuxis made it." Nothing further is known of this artist. The statue was found during excavations in the Villa Patrizi, Rome, in 1903.

The other marble portrait in our collection is a head of Epicurus, the founder of the Epicurean philosophy (No. *No. 11*

11, East Wall; fig. 146). It is probably the best of the numerous portraits that have been preserved.[1] As in most of the other heads, he is shown in advanced age and bears signs of the long physical suffering which we are told he underwent in later life. But most conspicuous is the nobility of the face, which, though individualized to represent the features of a certain person, could serve to typify a man of thought and intellect.

FIG. 147. FRAGMENT OF A PORTRAIT STATUE

Epicurus was born in 342 B.C. and died in 270 B.C. It is probable that this portrait was worked during his lifetime, that is, in the early third century B.C. The philosophy of Epicurus was founded on the belief that happiness is the chief end of man; but by happiness he meant the peace of mind which is attained by complete independence of physical conditions—not the sensualism practised by his later followers.

Several pieces in our collection show close connection with the older traditions of Greek art, though here also a new spirit actuates the sculptor. A good illustration of this is a fragmentary statue of Aphrodite, represented as crouching in the bath (No. 53; fig. 148). There is no trace

No. 53

[1] For these see Bernoulli, Griechische Ikonographie, II, pp. 122 ff.

here of the former conception of divinities; Aphrodite is merely a beautiful woman in an attitude calculated to show the human body in a graceful posture. Our statue is not an original work of the Hellenistic epoch, but a copy executed in Roman times. The original, now lost, has with considerable probability been identified with a work which in Imperial times adorned the temple of Jupiter in the portico of Octavia, and which was executed by Doidalsas, a Bithynian of the third century B.C. At all events, the statue from which ours was copied must have been a famous work, for there are a large number of reproductions and variations of this subject.[1] A comparison between the various replicas will show that there was considerable difference in the treatment of the subject. The famous copy in the Louvre, found at Vienne, France (see Museum Cast No. 816), differs from ours not only in proportions, but also in the modeling. The flesh is represented there as soft and flabby, with thick folds round the waist formed by the stooping position, while the flesh in our statue is firm and strong.

FIG. 148. CROUCHING APHRODITE
ROMAN COPY OF A III CENTURY STATUE

[1] See Klein, Praxiteles, pp. 270–272.

A goat, lying on a slab with its legs tied together, is a
No. 49 naturalistic piece of work, probably of this period (No. 49, West Wall). Goats were used a great deal for sacrificial purposes, so that it is probable that we have here a votive offering to some deity.

ROMAN IMPERIAL PERIOD

In the following description of our Roman sculptures, only those are included which are independent products of Roman art; that is, works in which the artist, though often strongly influenced by Greek art, did not copy directly from Greek models. Those pieces which are faithful copies of Greek originals have already been described within the periods to which the originals belong.

Portraits Unlike other branches of Roman art, portraiture was the natural expression of the Roman genius, and though influenced occasionally by Greek models, it remained essentially independent and passed through several stages of development. For a classification of Roman portraits on chronological lines we have valuable data at our disposal. We can determine their stylistic development by a comparison between them and the representations of Roman emperors on coins. The shape of busts passed through various stages, starting small and becoming larger as time progressed, so that for portraits in which the bust form is preserved a convenient method for assigning dates is at hand. Moreover, the fashion for men of wearing beards and for women of dressing their hair varied from time to time, a fact which supplies further useful external evidence.

Our collection of Roman portraits includes examples of most of the important periods, so that it presents a good picture of the evolution of that art.

REPUBLICAN PERIOD (TILL 31 B.C.)

During the Republican era the influences which worked most strongly on the Roman portraitist all acted in the

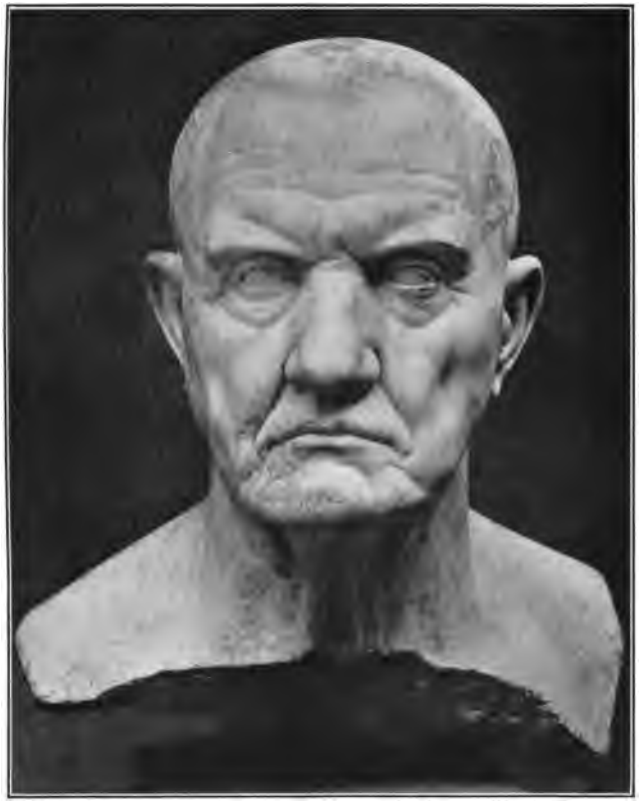


FIG. 149. ROMAN PORTRAIT
REPUBLICAN PERIOD

direction of realistic representation. He had before him the example of the Etruscan terracotta heads, which, though inferior in style, were often of very lifelike appearance. He was familiar with the wax images set up by

distinguished families in their houses, images which appear to have been moulded over the face after death and must therefore have been necessarily realistic. But perhaps most important of all was the influence of contemporary ideals. From all we know of the Romans of the Republic, they seem to have been simple, stern people, without much imagination, so that temperamentally a realistic portrait must have appealed to them much more powerfully than one with idealizing tendencies. It is natural, therefore, that at the start Roman portraiture was essentially realistic.

The style of the Republican period is splendidly illustrated in our collection in the portrait of a man of the typical old Roman school (No. 31, East Wall; fig. 149). He is represented as a person of strong will and personality, a strict disciplinarian, who spent his life, we may surmise, dealing successfully with practical affairs, but with whom idealism played no prominent part—the type of Roman, in short, to whose energy and character Rome owed her greatness. The artist has admirably succeeded in bringing out the strong personality of the man as well as presenting a lifelike portrait in which every detail is minutely rendered. We could have no better example of the forceful realism of Republican portraitists. It should be noticed that the hair is represented as a slightly raised and rasped surface, probably to be completed by paint. Though the lower part of the bust is broken, enough remains to show that it was small, including only the collar-bone and the parts immediately surrounding it, which is the form prevalent during the late Republican and early Imperial times.

No. 31

A fine basalt head of a man, apparently broken from a statue, may be assigned to the end of the Republican era (No. 56). He is represented as a man full of energy and force and of a rather somber temperament. The delicate modeling of the lower part of the face, with its masterly

No. 56

FIG. 150. BRONZE PORTRAIT
OF A ROMAN BOY
END OF I CENTURY B.C.

treatment of fleshy surfaces, is particularly noteworthy, especially if we consider the difficulty of working so hard a stone as basalt.

A tomb relief with two portrait busts (in the Ninth Room; see p. 189) probably also belongs to the Republican era. The busts represent an old man with sunken cheeks, and a young girl, probably father and daughter. They show character and are worked with a pleasing directness, but the workmanship is not that of a master.

AUGUSTAN AND JULIO-CLAUDIAN PERIODS (31 B.C.–68 A.D.)

In the Augustan period a new influence made itself felt in Roman portraiture, namely, what we know as the "classic" spirit of Greek art, which affected every branch of Roman sculpture. It is apparent not only in the generalized types, but also in the fine distinction and aristocratic bearing which characterize the best portraits of this epoch.

No. 57

The most important example in our collection is the bronze statue of a boy (No. 57; fig. 150). The great rarity of bronze statues that have survived either from Greek or Roman times, and the high quality and beautiful preservation of this specimen combine to make it a piece of first-rate importance. The sculptor's artistic sense is shown both in the conception of the whole and in many delicate touches. The pose, with the little tilt of the head and the slight curve of the figure, is very graceful; and the boyish face has a sensitiveness and a charm rarely equaled in ancient sculpture. The nude portions of the body, especially the back and the shoulders, are beautifully modeled, with appreciation of the delicate forms of a young boy. Moreover, the drapery is rendered with unusual skill; it is rich and varied, and still essentially simple in its lines.

The identity of this statue cannot yet be determined with certainty. The head shows the characteristic traits

of the Julio-Claudian family; for he has the broad forehead, the flat skull, the protruding ears, and the general type of features continually found in members of that house. The

FIG. 151. PORTRAIT OF A ROMAN PRINCE
JULIO-CLAUDIAN PERIOD

two most likely princes are Caius and Lucius Caesar, the two grandsons of Augustus, who were regarded as his direct heirs and were high in popular favor. The thoroughly Greek conception of the statue shows that the

artist was probably a Greek who tried to keep alive the great traditions of earlier Greek sculpture.

A bust of a young man is another unusually good work of this period, executed in a beautiful piece of marble (No. 55; fig. 151). He is shown as a youth of fine bearing and keen intellect, with the type of features characteristic of the Julio-Claudian house. We could have no better representation of a young Roman aristocrat. The identity is again uncertain; both Tiberius and Caligula have been suggested as possibilities.

No. 55

Nos. 48 and 50

Two heads are portraits of Augustus (Nos. 48 and 50, West Wall), being easily recognizable by the high, square forehead, the rounded, prominent chin, and the well-known arrangement of the strands of hair over the forehead, which recurs regularly on practically all identified portraits of Augustus. Both are good studies, giving a fine conception of the serious, cold, but essentially noble character of Rome's first emperor.

No. 47

The head of a boy in black basalt (No. 47, West Wall)—also clearly a member of the Julio-Claudian family—shows how successfully Roman portraitists represented children. The childish nature is well brought out in the rounded contour of the face and the small, unformed mouth. The flesh parts are polished while the surface of the hair is left dull, the two thus forming an effective contrast.

No. 51

The bust of a young man (No. 51, West Wall) is another excellent work of this period. It is remarkable both for its finished workmanship and for its excellent preservation.

Flavian Period (69–96 A.D.)

The realism inherent in the Roman temperament was too strong to be more than temporarily swamped by the introduction of Greek idealism. It was not long before the Roman spirit began to reassert itself. Thus, the por-

traits of the Flavian period show a successful combination of the two tendencies of realism and idealism. The style is more individualized than in the Augustan period, and smoother and less hard than in the Republican epoch. Our collection includes several good examples. One represents a rather homely man in middle age, with a round, somewhat fleshy face, and a kindly, genial expression (No. 32, East Wall). Another is a middle-aged man, worked in a marble of a rich yellow tone (No. 34, East Wall; fig. 152); while a third represents an old man with upper lip drawn, as if from wearing false teeth (No. 35, East Wall). The characterization in these heads is simple, yet subtle. In each case the sculptor has grasped the personality of his sitter with keen understanding and has reproduced it in a straightforward manner, without paying regard to small, irrelevant details or striving for dramatic effect. The result in each case is a lifelike portrait and a fine work of art. The bust form during the period is slightly larger than in the preceding, including the edges of the shoulders and of the breast.

No. 32

No. 34

No. 35

FIG. 152. ROMAN PORTRAIT BUST
FLAVIAN PERIOD

TRAJANIC PERIOD (98–117 A.D.)

In the Trajanic period the style is still lifelike, but less spirited than in the Flavian portraits. The bust form is

slightly larger, giving the whole outline of the shoulder and including the armpit. This period is represented in our
No. 45 collection by a fine portrait of a woman (No. 45, West Wall; fig. 153), similar in type to those generally identified with Plotina, the wife of Trajan. She has a sensitive, rather sad face, and evidently wore the high coiffure which became prevalent in the preceding period and lingered on during Trajan's reign. In this extravagant fashion the hair was worn in a diadem of curls in front, and plaited and coiled in a knot at the back. In our example the front piece was added separately, and is now missing, only the iron dowels for its attachment being preserved.

HADRIANIC EPOCH (117–138 A.D.)

All the emperors from Republican times to the reign of Hadrian had been clean shaven. Hadrian started the fashion of wearing a beard, and this was continued to the time of Diocletian, with the exception only of Valerian. Court circles evidently followed the imperial example and most of the portraits are now bearded. In the style a Greek element is apparent in the less individualized types, due probably to Hadrian's patronage of Greek art. The bust form is again enlarged, and now includes a small piece of the upper arm.

No. 37 A colossal porphyry head (No. 37, East Wall), probably of a Roman general, may be assigned to this period. It is a remarkable piece of work, especially if we consider the hard, brittle nature of the stone. The use of porphyry in plastic works, though known in early Imperial times, did not find favor until about this epoch; it may readily be admitted that it does not lend itself to sculptural work nearly so well as white marble.

An interesting monument of the Hadrianic period is a cippus, or sepulchral monument, with three portrait busts

worked in relief and placed in niches (No. 43, West Wall). *No. 43*
They represent a woman of matronly aspect between two men, evidently a mother and her two sons, commemorated

FIG. 153. PORTRAIT OF A WOMAN
TRAJANIC PERIOD

in a family monument. The woman is wearing her hair in a new fashion, plaited and coiled on top of her head. A male bust, wearing a sword-strap and a cloak on the shoulder (No. 44, West Wall), is another good example of *No. 44*
Hadrianic portraiture.

ANTONINE AND AURELIAN PERIODS (138–180 A.D.)

In the heads of the Antonine and subsequent periods important technical changes became general. A certain pictorial element was introduced by rendering the hair in loose, flowing locks, worked with the drill so as to create shadows. The surface of the face was carefully smoothed and often highly polished, whereby its whiteness contrasted vividly with the texture of the hair and beard. The result of rather striking naturalness was heightened by the treatment of the eye—begun in the Hadrianic period—in which the outline of the iris was incised in the shape of a segment of a circle and the pupil indicated by two drill holes. This not only increased the animation of the expression, but it lent the whole portrait a certain psychological quality.

FIG. 154. LUCIUS VERUS
161–169 A.D.

The new style is splendidly illustrated in a head of
No. 38 Lucius Verus, broken from a relief (No. 38, East Wall; fig. 154). It is a typical portrait of the handsome but self-indulgent successor of Hadrian and co-ruler with Marcus Aurelius. The bust of a middle-aged woman of somewhat
No. 39 bourgeois countenance (No. 39, East Wall) shows the style in female hair-dressing prevalent in the reign of Marcus Aurelius and adopted by Faustina, the wife of that emperor. The hair is parted in the middle, waved to the sides, and fastened in a knot behind. This bust shows

the enlarged form now adopted, in which most of the upper arm was included.

First Half of Third Century

The third century is by no means a time of decadence in Roman portraiture, as it is in many other branches of Roman art. A fine series of realistic portraits can be assigned to this period. The technical innovations introduced in the preceding century are retained, except that the hair is treated differently. Until the time of the emperor Gallienus, 253 B.C., it is represented as very short and curly, and rendered by scratches over a roughened surface. The most important example in our collection is the large bronze statue in the Fifth Avenue Hall, representing probably the emperor Caius Vibius Trebonianus Gallus (251–254 A.D.). The attitude and the whole bearing suggest that he is delivering a speech. The face is a fine portrait study; it shows a man of somewhat unattractive personality, and of a coarse, wilful nature, which is what we should expect from our knowledge of this emperor, who was murdered by his own soldiers. A marble head of an old man, under life size (No. 42, West Wall), is another good example of this period.

FIG. 155. ROMAN PORTRAIT III CENTURY A.D.(?)

No. 42

GALLIENIC PERIOD (253–268 A.D.)

In the Gallienic period the hair was worn fairly long, and it is treated in the portrait busts in a broad, sweeping manner, which greatly adds to the naturalistic effect. A *No. 41* head of a young man (No. 41, West Wall) is an excellent example of this period. The bust of a man with dreamy eyes and drooping mouth and chin (No. 40, East Wall; fig. 155) also probably belongs here. It is interesting to compare this rather effeminate Roman gentleman with the Republican bust No. 31 (see p. 244) to see what a difference two or three centuries had wrought in the Roman character.

No. 40

FIG. 156. HERAKLES AND THE ERYMANTHIAN BOAR, ARCHAISTIC

Portraits of the late third century and of the period of Constantine are comparatively rare; no examples are yet included in our collection.

Idealistic Sculpture

In the field of idealistic sculpture Roman art was frankly imitative. We have already described those pieces in our collection in which the Roman artist copied directly from Greek models. In a large number of cases the works are not direct copies, but adaptations. Such is probably the case in the majority of the statues and busts formerly in the possession of the Giustiniani family and presented to

the Museum by Mrs. Frederick F. Thompson in 1903.[1] They were extensively restored in the seventeenth century, so that they now reflect the taste of that period as much as that of Roman times. They are, in fact, excellent examples of the type of statue which served to decorate the famous old Italian palaces and villas. Since their chief value lies in their decorative quality, they are exhibited in appropriate places in various parts of the Museum. The majority will be found at the south end of the Fifth Avenue Hall.

Two pieces in our collection are examples of "archaistic" work, in which the sculptor affected the Greek archaic style. One is a relief of Herakles carrying the Erymanthian boar (No. 33, East Wall; fig. 156). As is natural when an artist of a late, sophisticated age tries to express the limitations and vigor of early art, he was inconsistent and introduced elements of later periods. Thus, the head of Herakles is treated in the genuine archaic manner, and something of true archaic sturdiness is shown in the modeling of the right shoulder and arm. The rendering of the body and legs, however, shows the

No. 33

FIG. 157. ROMAN PILASTER
I CENTURY A.D.

[1] For a fourth-century Greek statue of that collection see p. 225.

facile but academic skill of a later age, when human anatomy was no longer an object of absorbing study, but could be represented correctly even by minor artists. The device of making the hind part of the animal disappear, so to speak, into the relief, as well as the rendering of the tree stump, are foreign to early art.

The other archaistic piece is the head of Athena, placed in the Eighth Room and described on p. 188.

Decorative Work

Several examples of decorative work show the conspicuous results obtained by the Romans in that branch of art.

FIG. 158. ROMAN SARCOPHAGUS
CONTEST OF MUSES AND SIRENS

No. 58

The finest piece in our collection is a table support terminating at each end in a winged monster (No. 58; fig. 159). It is ornamented on both sides with designs consisting of branches of akanthos emerging from a bed of akanthos leaves, and decorated intermittently with clusters of grapes and various flowers and buds. Though the design is strictly conventionalized, the details are rendered with great truth to nature. The other decorative pieces in our collection are shown in the Vestibule, D 11. One is a pilaster with a design consisting of a cluster of akanthos leaves at the base, from which rise foliated scrolls (fig. 157); besides the main scrolls, separate little tendrils and flowers issue at various points, while birds, a lizard, and an Eros are introduced in the background. The style of

the relief is closely allied to that of the decorative pieces from the Ara Pacis of Augustus; but the execution is not so delicate or crisp as in that famous monument. Several pieces from the Forum of Trajan are specimens of Roman architectural decoration at a rather later period.

Sarcophagi

During the Roman Imperial period, especially in the second and third centuries, the use of sarcophagi for burial

FIG. 159. TABLE SUPPORT
ROMAN, AUGUSTAN PERIOD

purposes became exceedingly popular. They are, in fact, the Roman counterpart to the Greek grave reliefs. The majority are elaborately decorated on their fronts and sides with relief decoration, the subjects being preferably taken from Greek mythology. Our collection includes three excellent examples, of which two are placed in the Central Hall, Nos. 36 and 46, and one in the vestibule leading to the hall, D 11. The most important from an artistic point of view is No. 46, decorated with a relief representing the musical contest between the Sirens and the Muses (fig. 158). Two episodes from the fable are depicted. On the left the contest is in progress, the three Sirens performing, with Zeus, Hera, and Athena acting as judges. One Siren

No. 46

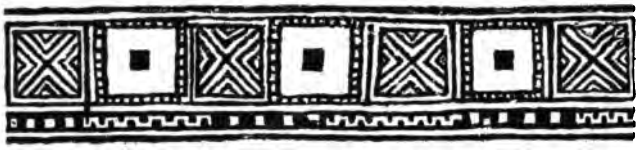
is playing the double pipes, another is singing, while a third is playing on the lyre. On the right side of the picture the triumphant Muses are falling on the defeated Sirens and tearing the feathers from their wings. This sarcophagus is not a recent discovery, but has been known for several centuries. While in possession of one of its later owners it was evidently used as a chest and supplied with the family arms, a hound rampant.

No. 36 The subjects on No. 36 consist of Erotes holding up garlands and driving in chariots, and three scenes from the story of Theseus and Ariadne. The composition is not so crowded as is often the case in these monuments.

The sarcophagus in the Vestibule, decorated with Erotes and animals, is considerably larger than the two other examples. It was found at Tarsus, and given to the Museum in 1870.

Besides the architectural ornaments described above (p. 256) this vestibule contains miscellaneous sculptures, chiefly marble heads of Roman workmanship, both portraits and copies of Greek works. Among the latter are the head of a youth, evidently a copy of a work by Polykleitos; for it has all the chief characteristics of his very individual style—the long angular skull on which the hair is laid flat and arranged in locks curling at the ends, the narrow brow, oval face, and heavy eyelids. Another head of a youth, with long curly hair, wearing a fillet, is also of fifth-century style, as seen both by the treatment of the hair and by the rendering of the eyes. The head and part of the back of a Satyr is of the same type as the famous "Dresden Satyr" in the Albertinum, which is generally supposed to be a copy of a work by Praxiteles. The large female head, intended to be inserted in a statue, is probably a work of the third century B.C., reproducing a fourth-century type. Six painted stelai, placed in a case

on the east wall, are objects of special interest. They were found at Hadra, near Alexandria, in the same cemetery as the "Hadra" vases in Room VII (see p. 169); and like them can be dated to the third century A.D. The inscriptions show that they were erected over graves of Galatians.



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